

rot & Chipiez V8

HISTORY OF ART IN ANTIQUITY

VOLUME VIII

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By

GEORGES PERROT
Member of the Institute; Professor at Faculty of Letters,
Paris; Director of the Superior Normal School

And

CHARLES CHIPIEZ
Architect of the Government

VOLUME VIII

ARCHAIC GREECE

SCULPTURE

Containing 14 plates and 352 engravings

PARIS

1903

Translated by N. Clifford Ricker. D. Arch.
Emeritus Professor of Architecture

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Notice to the Reader.

This eighth volume of the History of Art in Antiquity only bears a single name. By a sudden stroke of death, I am doommed to attempt to pursue alone, so far as my powers do not f forsake me, the lengthy undertaking in which I should not h have dared to engage, if from the first I had not been assured of the aid of a working companion like Charles Chipiez. It is by him that I have been able to give to architecture in this work the part, that it was justified in demanding, but which until now, from the lack of special and competent studies, historians of art have all more or less sparingly considered.

For the first time, -- I can say this because the honor of it belongs not to me -- no picture that has attempted to represent the efforts made by the man of former times imposed on himself to express by forms sensible to the eye and to convey his feelings and his thoughts, the architect has renewed with us the ancient place, that he has always occupied among all peoples and in all centuries, where art has attained a high degree of fertility, its legitimate place as the ordainer of the art of form, the sovereign master, who to d decorate and animate the edifice after determining its dimensions and arrangement, calls on the sculptor and the painter, assigns to them the spaces that they are to fill, and indicates to them the subjects that they are to treat there. The architect has recovered this place belonging to him, at the first in the plan of the work. By one or more chapters devoted to architecture opens each of the monographs, whose series must in time compose the entirety that we had in view. The different arts thus present themselves for each nation in what may be termed the normal order, which corresponds to their organic and natural hierarchy. This inestimable advantage I owe to Chipiez, to the science and taste with which he acquitted himself of the task in the common labor, that had more particularly devolved on him. On the notes furnished to me by him or after conversations frequently prolonged very late in the night, that I could write those chapters that he read and corrected on the proofs, to give them the last precision. If the men of the profession have declared t themselves satisfied by these, and have confessed to learning

much, this is due to the exact statements and to the instructive comparisons suggested to my associate by the rare and profound knowledge, that he had acquired of the different m methods employed by the constructor, according to places and circumstances, to derive the best possible service from the materials supplied to him by the ground on which his buildings were established; but what we must present to the reader, so as to enable him to appreciate the unequal value and the infinite variety of the means that the architect employed f for the purpose of housing his men and goods, this was not alone the explanation of the technical procedures. Each edifice has its personal and living appearance. Of these features of the monument cannot be given in words a faithful and clear vision; with the lack of the original, only its image can fulfil that office.

To obtain this result, does it suffice as sometimes apparently believed, to multiply picturesque views, to show the reader by photographs or drawings the pylons and hypostyle halls of Luxor or of Karnak, the Parthenon and the Erechtheum, the temples of Agrigente, Segeste and Paestum? But how small is the number of buildings which the excellence of their masonry and the happy combination of circumstances have victoriously protected from the outrages of men and the rigors of the seasons! For even those most spared by time, there is lacking an essential thing, this painted and sculptured ornamentation, without which the discolored and unfurnished edifice is no more than a sort of corpse. finally, among the types created by the people of antiquity, how many there are of the most interesting and most noble, which are not represented today on the sites where they were once the ornament, except by foundations buried in the earth and by some scattered fragments, to be sought with great difficulty among the rubbish! If before certain celebrated ruins of Egypt, Greece and Italy, the mind of the spectator with some good will can replace the absent parts, and in thought reestablish the principal lines of the entirety, even the intelligence best prepared for that kind of effort is constrained to renounce the attempt, where the ground has only retained confused and obscure traces, where the eye of the passer perceives neither a piece of wall nor the shaft of a column. In such a case if

the historian decides not to indicate, if he desires to place the reader in condition to form for himself an idea of the character of the edifices thus vanished, and of the effect that they must produce in their novelty, he is forced to resolve frankly to restore them in all parts; but if he desires not to make a work of pure fancy, he will be compelled to study and to utilize all the indications, that can throw some light on the part of the destroyed monuments. He must take the slightest vestiges of the destroyed structures, examine the smallest fragments of their details, check by the evidence of ancient authors the observations so collected, profit [illegible] by even a brief allusion, a word dropped in passing by some poet, that hardly thought of furnishing documents to the learned. He will also demand fruitful suggestions from edifices of the same type or from one related to those studied, if there be some example more or less well preserved.

After these researches are completed, the labor is only a prepared and started; it will never be completed, if he that undertakes it has little or no imagination. The obligation imposed on him to employ in his restoration only the materials used by the artist, whose vanished creation he wishes to revive, in the same that he will be led to make of wood, brick, stone, marble or metal, he must restrict himself to study only the methods, that were known or practiced among the ancients; but his principal anxiety will be to replace himself in the condition of mind in which was formerly the author of the work.

What determined the character of the building were the needs and tastes of the people for whom it was intended; the doctrines and the ideas that among this people ruled over minds and dominated the artist. These needs and tastes, sentiments and ideas of dead nations, the modern architect must represent as vividly as possible. Thus again aided by a sort of divination, the data on which he will base his project will be very near those that the ancient constructor employed. In these conditions, the chances will be great that the restorer of the past, if he has known how by various ways to enter into the thoughts of his distant predecessor, reproduces on paper the edifice, which in its arrangements and decoration will strongly resemble the temple or palace, whose earli-

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What determined the character of the building were the needs and tastes of the people for whom it was intended; the feelings and the ideas that among this people ruled over souls and demanded the action. These needs and tasks, sentiments and ideas of dead nations, the modern architect must r represent as vividly as possible. Thus again seized by a sort of divination, the data on which he will base his project w will be very near those that the ancient constructor employed. In these conditions, the chances will be great that the restorer of the past, if he has known how by various ways to e enter into the thoughts of his distant predecessor, recreates on paper the edifice, which in its arrangements and decoration will strongly resemble the temple or palace, whose ampli-

[illegible], [illegible] the majesty formerly [illegible] the [illegible]-tion of man. [illegible] of the ring of the [illegible] ceased to reappear suddenly to our eyes for some moments the last out-lines, this would be [illegible] by mere [illegible] feature from the [illegible], all these lines have only the value of a [illegible] more or less probable. But if the reconstruction (if we are allowed this [illegible]) say up to the height of its [illegible], if we [illegible] now to [illegible] with a [illegible] drawn from the best sources the gifts of the inventor and creator, the two [illegible] of the [illegible] and the [illegible], will give the same appearance and the same form of [illegible]. [illegible] will [illegible] the [illegible] of the [illegible] of the [illegible] of life.

[illegible] will [illegible] what we [illegible] to ourselves, my collaborator and myself, in undertaking these restorations, where as for the [illegible], the [illegible] temples of [illegible], the ruins are [illegible] to almost [illegible] masses of earth, and the same where not one stone of the edifice i is visible, [illegible] the temple of Jerusalem. This temple, [illegible] have been buried under the enormous substruc-tures of the temple of Herod, we have desired to show in all its [illegible] in a long series of [illegible]: but we have [illegible] at the same time to the declaration, that the temple never r really had the dimensions and the complexity, that were att-ributed to it by the image presented to us. Never did the peak of Mt. Moriah, leveled at the top and artificially en-larged, [illegible] toward the sky, [illegible], a [illegible] the [illegible]. What this great [illegible] represents is not the temple of Solomon, or even that already more vast, of the kings of Judah, his suc-cessors. It was the temple projected to be rebuilt by the J Jews [illegible] of the exile, that of Ezekiel with singular precision, which [illegible].

The [illegible] which their imagination conceived this future temple, a [illegible]

amplitude, richness and majesty formerly aroused the admiration of men. Doubtless of the ring of the magician caused to reappear suddenly to our eyes for some moments the lost original, this would be distinguished by more than one feature from the monument, all whose lines have only the value of a hypothesis more or less probable. But if the resurrector (if we are allowed this barbarism) was up to the height of his task, if he has known how to combine with a condition drawn from the best sources the gifts of the inventor and creator, the two edifices of the model and the conjectural copy, will have the same appearance and the same form of beauty. One will feel there the expression of the same genius and of the same conception of life.

An example will make better understood what we proposed to ourselves, my collaborator and myself, in undertaking these restorations, where as for the ziggurat, the storied towers of Assyria, the ruins are reduced to almost formless masses of earth, and the same where not one stone of the edifice i is visible, as for the temple of Jerusalem. This temple, whose foundations have been buried under the enormous substructures of the temple of Heord, we have desired to show in all its aspacts in a long series of plates; but we have adhered at the same time to the declaration, that the temple never r really had the dimensions and the complexity, that were attributed to it by the image presented to us. Never did the peak of Mt. Moriah, leveled at the top and artificially enlarged, bear an edifice comparable to that whose colossal pylons rise toward the sky, whose great gates are opened, a and whose spacious courts are distributed in beautiful order around the sanctuary, under the pencil of Chipiez. What this grand entirety represents is not the temple of Solomon, or even that already more vast, of the kings of Judah, his successors. It was the temple projected to be rebuilt by the J Jews interned in Mesopotamia, when Jahveh had brought them back in triumph to their homes; it is the architectural dream of the exile, told by Ezekiel with singular precision, which near the rivers of Babylon had consoled the captives, and h had nourished them by an indomitable hope.

The features under which their imagination conceived this future temple, a glorious retailiation for the miseries of

the past, were the buildings whose appearrance was familiar to him, from which they were compelled to borrow those. Their first elements were furnished to him by the memory of aged men, by the remembrance that they had retained of the sanctuary destroyed by the Chaldean conquest on the sacred mount. As for the enlargements and the embellishments by which the ambition of their dreams were pleased, to find their form it was only necessary to observe the edifices that beautiful Arados, Tyre and Sidon, the cities of the Phoenicians, who were their near relatives. By those types, known to all his compatriots, the prophet was certainly inspired in the recital made of his visions. Then one sees what claims to be the graphical translation was given by Chipiez from the description of Ezekiel. What is to be sought there is not a concrete edifice; it is the preeminent Semetic temple, the ideal masterpiece of the religious architecture of the Semites.

In this restoration as in the other plates that he has drawn for the History of Art, Chipiez has shown a marked preference for perspective views, a mode of presentation, to whic in our opinion architects have not had recourse with sufficient frequency. These give much more easily to the reader not of the profession, as it is said, the sense of the actual form than by the entirely conventional method of elevations. He shows how familiar to him was the use of the various systems of perspective, from which the architect could make his choice according to the case.

II.

I have stated that the common work was due to the incessant and devoted assistance given to me for more than twenty years by the faithful associate, whose portrait appears at the head of these pages; but I should have reproached myself for allowing to disappear without recalling in a few words, what was his life and how we were led to conclude the agreement, which death came to break on Nov. 10, 1901.

Charles Chipiez was born at Ecully (Rhone) on Jan. 8, 1835; he was a pupil of the Schools of Fine Arts od Lyons and of Chenavard from 1853 to 1855. Coming to Paris in 1856, he spent three years in the office of Constant Dufeux; he then studied with Viollet-le-Duc and with Danjoy until in 1861. In 1872 he obtained in a competition opened by the department

[illegible] the first prize for the construction of the me-
morial monument of Buzenval.

By the introduction of M. Emile Trelat I became acquainted with Charles Chipiez. M. Trelat was acquainted with him from his beginning, when he himself founded that School of Architecture, whose commencement was both so difficult and so accidented. He needed him to enter that little group of open and bold minds, that he invited to combine with him to attempt to undertaking them and its plans. He soon appreciated the master that he gave to the pupils their first attention; he did not delay to recognize in Chipiez the pedagogic qualities, a feeling for beautiful forms and acquired science.

Impelled by the requirements of the profession, very few architects have sufficient leisure to become interested in the history of their art. Chipiez in his youth had commenced to occupy himself with this history. When he was established in Paris, while laboring much, he lived very laboriously; but all that all the time not taken by his professional occupations was spent in the National Library or in the Library of the School of Fine Arts, in consulting the great works in which are reproduced the monuments of the past. With the very small resources at his command, he already began to collect for himself in his very modest lodging the elements of a special library, that he did not cease to enlarge thenceforth, and which even contained rarities at the time of his death. Almost each one of his works represents a long stay before the stalls of the dealers in old books. There was a certain folio, that he had acquired at several times, one day carrying some of the plates composing it, taking others several months later from a different wrapper, and finally completing the whole by means of searching. These walks on the quays, from which he seldom returned with empty hands, until the change in his health forbade them, were one of the great enjoyments of our friend, his favorite recreation.

The treasure of facts he had acquired by his reading and reflection, Chipiez gave after 1876 by the publication of the work having for title, Les Origines des Ordres Grecs. (Origins of the Greek Orders). This work was illustrated by numerous figures drawn by the author with a view of causing to be understood the hypotheses and sometimes subtle theories, that

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he stated there. It was then that M. Trelat brought Chipiez to me, who came to present his book. I wrote a very full review of it in the Journal des Savants. He was much affected, less by the praise unpaid for by him, than by the attention and care with which I had discussed such of his ideas that seemed to me to call for some reserves.

When in the same year, I inaugurated at the Sorbonne the instruction in classical archaeology and opened my course, I saw Chipiez at each lecture seated in the first row of my auditors. After the lecture was completed, we conversed. He frequently accompanied me to my door, and I did not delay to perceive, that of the architecture of Egypt, Assyria and Persia, of which I had to speak, he knew as much as I. I learned much in those conversations. At the same time he had the courtesy to place at my disposal several young men, who were then working under his direction, and to cause to be executed by them for my lectures, views at a great scale, of which several were like sketches of the beautiful plates, which he then drew and had engraved for the first volumes of the History of Art in Antiquity.

It is divined how from these conversations and the composition of these plates, there came to us the idea of a closer collaboration. On different sides I was advised to attempt to derive a book from those lectures, wherein I had undertaken to retrace by following the order of time the entire history of the arts of design among the ancient peoples, from the origins of the old civilizations to the valleys of the Nile and of the Euphrates under the full light of Grecian a art. This idea did not fail to attract me, in spite of the enormous labor required by even the incomplete realization of that programme; but on examining even the most authoritative and most learned of the works, whose authors had made a similar attempt, I very soon perceived that architecture had been sacrificed in all. For the archaeologist to be able write a history of the arts of antiquity without that omission, I was very soon convinced that the assistance of an architect was necessary. He could alone use precise terms, where men had been previously content with something vague and nearly so; he would alone be able to explain by skilfully c chosen illustrations and by plates composed expressly, the

innate construction of edifices and the original character of the forms, all that usually seen with difficulty in views of the actual condition, that were repeated to satiety from one work to another.

This indispensable collaborator, this architect skilled in the theory and instructed in the past of his art, fortune had placed in my path; to allow him to escape would have been folly. It was the happy chance to find an intelligent and liberal publisher, [illegible] familiar of the house of Ha-chette, who comprehended the interest presented by the work whose plan we took to him, and who placed at our disposal all necessary resources. From 1882 to 1898 seven volumes appeared with our double signature, which at least attests the perseverance of our common efforts.

Nowhere more than in the last of these volumes did Chipiez prove, that I had not exaggerated too much his competence and zeal. As if he foresaw that his days were numbered, he gave a great development to the two chapters in which is analyzed the temple, the noblest creation of Greek genius, the Doric and Ionic temples. He made of these two chapters a sort of systematic treatise, which in its necessary brevity contains everything essential, and that renders easily intelligible to every cultivated mind the plates with such a clear arrangement, and the numerous illustrations inserted in the text, that accompany this study. Doubtless, additions were to be made and supplementary information was to be presented when we had reached the edifices of the 5 th and 4 th centuries, in which we should have had to mention certain refinements in art unknown to the architects of the 6 th century; but Ictinus and Mnesicles, and the constructors of the Erechtheum and of the sumptuous Ionic temples of the Macedonian epoch still apply these principles fixed by their predecessors and followed the same rules. Their part in invention is only in the proportions which they vary, and in the ornamentation, that they perfect and enrich, which they later will attempt to complicate and overload.

Due to the reception given to this work in France and abroad, I have the firm assurance that the name of Chipiez will remain inscribed high among the names of the best interpreters of the historians of art with the safest judgment; but [illegible]

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Chipiez was ambitious to do something more than a designer, of building elsewhere than on large drawing paper. What he could have produced as architect, he never showed but once; that was when he was charged with the construction of the p professional school of Armentières. By the happy arrangement of the plan as by the well understood provision for all services, by the skilful use made of the materials supplied by the country, in order to give with color and effect to the whole without exceeding his estimates, he knew how to [illegible] with the approval of several connoisseurs, was [illegible] that monument nearly lost in an entirely industrial city.

This success ought to have brought to Chipiez other and a more important works; but he never again found the opportunity by which he had profited so well. To obtain his dues, it would have been necessary for him to live less exiled from the world, less wrapped within an almost shy solitude. Constant Dufeux, the master to whom he referred the best of what he knew, [illegible] able to lend efficient support to his favorite pupil; [illegible] one of those that needs an active and devoted friend to take charge of their affairs, because they are themselves unable to carry them to a good end, for want of shrewdness and connections. He believed to no set, rendered his services freely, knew not how to ask. For my part, I am commended for having aided him to enter on the functions of assistant of instruction in drawing and inspector of architectural services at the ministry of public instruction, that during the last portion of his life made a situation less narrow, than that in which I had first known him, struggling with embarrassment in all the force of the word, and with uncertainty for the morrow. His spirit always remained slightly saddened by these difficulties at starting, by the feeling that if he had been placed in happier conditions of ease and leisure [illegible], he could give out [illegible] himself, and to make a [illegible] more advantageous and brilliant use of his high faculties.

I have seen Chipiez more frequently sad and anxious than gay and confident. He was one of those who suffer more from what life has refused them, than enjoy what it has finally granted to him. Yet I should not dare to say that he was melancholy. Before the anxiety that made difficult for him all

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prolonged labor, he devoted nearly all his time to the study of the most interesting questions, that can occupy the mind. He maintained an intimate acquaintance with the most beautiful works created by an art, which he sincerely loved; he sought for and analyzed the methods that the thought of the artist must have followed to find its expression in the forms and the edifices transmitted to us. When one has a passion for such problems, he does not know the greatest of evils, idleness and weariness. If by the fault of circumstances, he did not fulfil his entire destiny, what was made of him by the native rigor and ardent curiosity of his mind, is yet worthy of envy.

III.

I do not wish to close this necrology without evidencing the regrets caused by the recent demise of another of our collabrators from the first hour. Saint-Elme Gautier. Our readers were accustomed to find and to appreciate on every page of the work his colored and truthful drawings; the present volume also contains some of them, that are among the best that he signed. He has been a faithful companion to us during the duration of this long course through space and t time, which has led us from the pyramids and mastabas of Egypt to the foo of the Acropolis of Athans and to the sacred rock of Delphi. The pencil fell from his hand at the moment when the aid of his talent had become more precious to me t than ever. I congratulate myself on having found M. Simoes da Fonseca to satisfy the urgency, who had already proved himself in many other archaeological publications. If I have recently adopted the method of according in the illustration of the work a larger part to direct reproductions of photographic cuts, then in what concerns the execution of these i illustrations. I have only had to praise the assistance lent me by M. Dujardin for heliogravure and by M. Mauge for zincogravure, yet I could not without imprudence omit ensuring t the services of a skilful draftsman. Many monuments are illustrated, which in one way and another resist the work of t the most skilful operator and the most perfect lens, while the eye of the artist accustomed to that kind of work discerns in the wear of the surfaces, and ends by finding in the scratches or the dross covering them, the original functions

of the [illegible] painting up of the [illegible], that then was [illegible]

I cannot only [illegible] recall in this matter what I owe in the illustration of the present volume to the friendship of some of the principal artists of our time. M. Jean Patricot. He is the author of the portrait that here appears as a frontispiece. This master painter and engraver has [illegible] placed at our disposal the copperplate, which he executed for the Gazette des Beaux Arts, after a painting, that several years since was much admired in one of the exhibitions of the Society of French artists. Our entire gratitude for this is addressed to him by my publisher and by myself.

In closing, I also desire to express my thanks to [illegible] M. [illegible] has afforded me every facility for reproducing even those monuments of [illegible] that entered my field, and that he has not yet published; [illegible] of the temple of Apollo, [illegible] that I would have [illegible] too late to be able to profit by it. [illegible] I have one only had in view those studies on the archaic art of Athens, which [illegible] in a volume, from which I have borrowed frequently. In a very [illegible] and efficient manner, the learned professor [illegible] has aided me, as he was not satisfied by placing at my disposal a number of [illegible]; in accord with him I have laid out the principal lines of the plan followed in this history of archaic sculpture, in which will be recognized more than one idea, that [illegible] in the notes, that he [illegible] furnished to his old master and his old friend.

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In closing, I also desire to address my thanks to MM. Homolle and Lechat. M. Homolle has afforded me every facility for reproducing even those monuments of Delphi that entered my field, and that he had not yet published; for the pediments of the temple of Apollo, he took the trouble to summarize for my use a memoir in preparation, that I would have received too late to be able to profit by it. As for M. Lechat, I have ont only had in vien those studies on the archaic art of Athens, which he has just combined in a volume, from which I have borrowed frequently. In a more active and efficient manner, the learned professor at Lyons has aided me.He w was not satisfied by placing at my disposal a number of cuts; in accord with him I have laid out the principal lines of t the plan followed in this history of archaic sculpture, in which will be recognized more than one idea, that was in germ in the notes, that he courteously furnished to his old master and his old friend.

GEORGES PERROT.

HISTORY OF ART IN ANTIQUITY.

BOOK XIII. ARCHAIC GREECE.

Chapter VI. Civil Architecture.

1. Fortification.

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HISTORY OF ART IN ANTIQUITY.

BOOK XIII. ARCHAIC GREECE.

Chapter VI. Civil Architecture.

1. Fortification.

From the fall of the Achaian kingdoms to the Median wars, it does not appear that the Greek architect changed much in the methods pursued to give the city an enclosure, that should guarantee its security in time of war. The defense labored and developed its resources only under the pressure of the attack; now the latter in the 6 th and even in the 5 th centuries still employed the most elementary procedures. When the aggressor did not succeed by the effect of surprise or treason in scaling a poorly guarded wall, or in c causing a gate to be opened by men in ambush, there was no means except blockade to triumph over the resistance of the besieged; he counted on hunger and thirst to reduce them.

In the Greece of the archaic age, men were no longer before those palisades of posts and branches placed on a rampart of earth, as described in the Iliad.[1] Most cities were surrounded by walls built of stone, those of Asia Minor to repulse the attacks of the kings of Lydia, and later those of the Persians; those of Greece proper, not to be at the mercy of their neighbors, with whom they were constantly engaged in struggles of peculiar hatreds; those of Magna Grecia and of Sicily, to protect themselves against the offensive returns of barbarous tribes into their territories, where all their colonies were founded; but all that was required from the enclosure was that it should be sufficiently high to arrest the march of an armed troop, and sufficiently strong not to crumble under the blows of the beams, that endeavored to batter it; that it should place its defenders in such position, that by exposing themselves as little as possible, they should do much injury to the enemy. Besides, we do not possess a single complete enclosure, like the fortresses of Eleutheraa and of Phyle for the 5 th century, and for the 4 th the walls of Mantinea and especially those of Messene, which can give a precise idea of the rules, that the engineers to whom was entrusted the care of executing these works, sought to apply between the years 700 and 500. Only by conjecture can one assign to this period what remains of certain walls,

what remains of certain walls, and these have nowhere been sufficiently preserved, that one can succeed in restoring the entirety of the work.

The first observation suggested by the remains of enclosures that one can attribute with probability to the 7 th and 6 th centuries is, that the masonry then most employed in military structures was the polygonal masonry (Pls. 1). We have distinguished this masonry from the so called Cyclopean masonry.[1] We have stated how from a very early time, the Greek constructor tends to horizontal courses, that better than all other arrangements correspond to the needs of his mind; but in military architecture, where it was often necessary to build in haste under the menace of an approaching attack, this tendency delayed much in prevailing and in producing its full effects. It is necessary to descend to the middle of the 5 th century to find city walls with end joints everywhere at right angles. The Greek eye then has its habits and requirements; it is difficult to find even in the long series of these ramparts and towers, lost in view on the hills, that beautiful order of Hellenic masonry, for which it has formed a taste in seeing the temples and other public edifices, which then ornamented its cities.

1 See L.e. R. [illegible] vol. VII, c. [illegible].

2 See L.v.R. the same. p. 136-362; figs. 119-155.

Compared to Cyclopean masonry, polygonal masonry represents an advance; it obtains the desired stability without imposing on the workman the use of materials of enormous weight. Thus bonded, materials of average dimensions form a more resistant mass, than those in which the voids are not being created by the dissolving of a mortar without consistency, and by the fall of the stone chips interposed between the great blocks. Another advance is made; the enclosure is no longer satisfied to make its wall as high as possible, and to crown it by a defensive gallery. En- [illegible] now desire to attack the assailants obliquely and laterally, so as to compel him to expose his naked side to arrows from the rampart, as it was said, that right side not protected by the shield; and occupied themselves in flanking the wall by means of a plan that arranged projections. Theory then shows several plans that more or less fulfilled

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Note 1.p. 2. Histoire de l'Art. Vol. VII. p. 74678.

Note 2.p.2. The same. p. 328-332; Figs. 149-153.

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those conditions, those named tenailles, cremailles, redans and bastions.[1] Did the ancient constructor attempt them? We do not know; but what is certain is, that he early adopted that one of all, which being given the character af the resources at the command of the attack and the defense among the ancients, ensured to the wall tha most efficient mode of flanking: he adopted the arrangement in which the projections are formed by the kind of work that we call tower.

Note 1.p.3. For the meaning of these terms, see De Rochas d'Aiglun, Principes de la fortification, etc. 1881.

The tower is a hollow and enclosed work, which while being bonded with the wall, has its own arrangements, and which is repeated at intervals more or less regular along the front of the rampart. Thise intervals were established so that the two towers bounding them could cross their fire, as we should say today. The distance between them was in proportion to the average reach of the bow and of the sling. A troop being engaged in one of those reentrant fronts, arrows and stone balls rained on them from all directions, from right and left as well as from the front; it had every chance of being decimated and repulsed with loss.

We found this arrangement traced neither at Mycenae nor at Tiryns.[1] Doubtless there the enclosure also offers projecting portions; but the projections made in plan in more than one case seem to have only been caused by the necessity of following the contour of the rock, that in some points forms projections. Those projections do not have fronts of equal lengths, and are not sufficiently near together to command each other; finally the massive wall composing them is solid, like that of the entire rampart. The tower as we have defined it is then an invention of posthomeric Greece. Astride the wall, it is not confused with its straight fronts or curtains; but it is not here that one can study the arrangements adopted to give its independence and all its useful effect; if those very ancient enclosures there scarcely remain in place more than the lowest courses. What one can prove is, that during the entire duration of the archaic age, the engineer almost indifferently gave the towers, sometimes the round and sometimes the square form. "Those which are square," says Vitruvius, "are indeed destroyed

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] era; they are built more rapidly and at less cost than round towers.

[illegible]

[illegible]

Yet we find round towers with the stonecutting required in the walls of Megara Hyblea in Sicily, between Syracuse and Catania. If we have chosen that enclosure to give an idea of the military works contemporary with the temples that we have described, this is only because the excavatio- [illegible] and that their results have been very well explained;[2] it is especially because, that for other fortresses that seem earlier than the Median wars, there is nothing resembling a date. Here on the contrary, if one is ignorant when this enclosure was constructed, at least everyone knows that Megara was taken and destroyed about 482 by the Syracusans;[3] Gelon transported to Syracuse nearly all the inhabitants, and when the Athenians in 415 landed in Sicily, the site of Megara was deserted, according to Thucydides.[4] All the terra cottas, bronzes and vases gathered there in the tombs are in archaic style, and the monuments thus confirm the evidence of the historians.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] which ruined it, Megara never renewed the appearance and c- [illegible] therefore at the moment when that struggle commenced it must have had long years of existence. Founded at the end of [illegible]

more rapidly by the effect of machines, because when battering rams strike, they destroy the angles, while on those t that are convex, they drive the stones toward the centre l like wedges and cannot injure them."[1] In spite of the theory, men in all times have continued to construct square towers; they are built more rapidly and at less cost than round towers.

Note 1.p.4. Histoire de l'Art. vol. VI. p. 667-669.

Note 1.p.5. Vitruvius. I. 5-40.

Yet we find round towers with the stonecutting required in the walls of Megara Hyblea in Sicily, between Syracuse and Catania. If we have chosen that enclusure to give an idea of the military works contemporary with the temples t that we have described, this is only because the excavations that made them known were conducted very systematically, and that their results have been very well explained;[2] it is especially because, that for other fortresses that seem earlier than the Median wars, there is nothing resembling a date. Here on the contrary, if one is ignorant when this enclosure was constructed, at least everyone knows that Megara was taken and destroyed about 482 by the Syracusans;[3] Gelon transported to Syracuse nearly all the inhabitants, and when the Athenians in 415 landed in Sicily, the site of Megara was deserted, according to Thucidyles.[4] All the terra cottas, bronzes and vases gathered there in the tombs a are in archaic style, and the monuments thus confirm the e evidence of the historians.

Note 2.p.5. Orsi and Cavallari. Megara Hyblea, etc.(Mon. Ant. vol. I. 1889. p. 689-953.

Note 3.p.5. Herodotus. VII. 156; Polyen, Strat. I. 27.

Note 4.p.5. Thucodydes. VI, 49. Megara etc.

One then has a right to affirm that from the catastrophe which ruined it, Megara never renewed the appearance and c condition of a city. The rampart whose trace still rises a above the ground can only be that behind which the Megarans sustained the siege, which ended in the victory of Gelon; therefore at the moment when that struggle commenced it must have had long years of existence. Founded at the end of the 8 th century, Megara had not delayed to surround itself with walls. Natural defenses were wanting to it. Built on a

[illegible] on the shore of the sea, it was isolated at the wes-
tern side by the heights occupied by the Siculies, which it
had dispossessed of the fertile fields of the coast. On the
north and south, its narrow territory was bounded by two r
rival and ambitious cities, [illegible] and Syracuse, that at
some time would be tempted to enlarge themselves at its ex-
pense. Thus menaced on all sides, it certainly did not wait
until the first years of the 5 th century to ensure its sa-
fety.

The enclosure appears to have been about 11,155 ft. in ex-
tent (about 2 miles). The wall was I.19 ft. thick in the c
curtain. The external surface was composed of blocks of li-
mestone set with dry joints in regular courses; it had a v
very marked batter (Fig. 2). In some places three of these
courses are still found in place. The surface remaining to-
ers has a height of 5.6 ft.; it rests behind against a mass
of stones for which a bond is formed by lime mortar, it is
said. In the only part of the wall completely uncovered at
the northeast, have been recognised the foundations of five
semicircular towers, whose diameter is nearly 23.[illegible] ft. (Fig.
3). The distances between them vary from 114.3 to 147.5 ft.
The construction there is that of the curtain. The same in-
ternal nucleus in coarse masonry; the same facing made of
stones carefully cut, but which are there cut in tapered f
form, all joints radiating from the centre of the circle.
Of these towers, only the foundations or ground plan remai-
ns; we do not know how they were arranged internally, nor
to what height they rose above the curtain.

In the vicinity of one of these towers opened one of the
principal gates of the city. This was a sort of passage 9.8
ft. wide and [illegible] ft. long, at the middle of which seems to
have been erected a doorway with two leaves. There is a re-
cess at each side, that must have served to receive the hin-
ges. This entire arrangement is not free from a certain awk-
wardness. When that entirety was still intact, it never co-
uld have had a truly monumental appearance, but it does not
seem less very well calculated in view of the requirements
of the defense. The nearest tower is 16.4 ft. from the en-
trance of the passage; the assailants were not forced to ap-
proach nearer, and when they passed within reach of the [illegible]-

plain on the shore of the sea, it was dominated at the western side by the heights occupied by the Sicules, which it had dispossessed of the fertile fields of the coast. On the north and south, its narrow territory was bounded by two r rich and ambitious cities, Leontini and Syracuse, that at some time would be tempted to enlarge themselves at its expense. Thus menaced on all sides, it certainly did not wait until the first years of the 5 th century to ensure its safety.

The enclosure appears to have been about 11,155 ft. in extent (about 2 miles). The wall was I.19 ft. thick in the c curtain. The external surface was composed of blocks of limestone set with dry joints in regular courses; it had a v very marked batter (Fig. 2). In some places three of these courses are still found in place. The surface remaining there has a height of 5.6 ft.; it rests behind against a mass of stones for which a bond is formed by lime mortar, it is said. In the only part of the wall completely uncovered at the northwest, have been recognized the foundations of five semicircular towers, whose diameter is nearly 23.0 ft. (Fig. 3). The distances between them vary from 114.8 to 147.6 ft. The construction there is that of the curtain. The same internal nucleus in coarse masonry; the same facing made of stones carefully cut, but which are there cut in tapered f form, all joints radiating from the centre of the circle. Of these towers, only the foundations or ground plan remains; we do not know how they were arranged internally, nor to what height they rose above the curtain.

In the vicinity of one of those towers opened one of the principal gates of the city. This was a sort of passage 9.8 ft. wide and 36.0 ft. long, at the middle of which seems to have been erected a closure with two leaves. There is a recess at each side, that must have served to receive the hinges. This entire arrangement is not free from a certain awkwardness. When that entirety was still intact, it never could have had a truly monumental appearance, and it does not even seem very well calcalated in view of the requirements of the defense. The nearest tower is 16.4 ft. from the en.-rance of the passage; the assailants were not forced to approach nearer, and when they passed within reach of the ar-

arrows shot by the soldiers that held it, they showed their left sides, which were covered by the shields. At both sides of the opening was no projecting work to protect the ends of the walls and make access more dangerous to the enemy.

If in these conditions there is a trace of a certain negligence, on the other hand one can only be astonished by the importance of the dimensions that the constructor had given to the wall, which at the south of that gate rose parallel to the mountain; then to make a bend and rejoin the sea. In that portion of the site which they explored, Orsi and gavallari for various reasons could not follow and uncover the foot of the rampart, as they had done elsewhere; but by means of soundings made at various places, they found the direction and could study the construction. What they proved and not without surprise is, that in that part of its trace this rampart attained the enormous thickness of 31.2 ft., and of 36.0 ft. at one point. There between two horizontal walls with horizontal courses that form the surface on the city and country sides, there was built a third wall in the same fashion, and the intervals between those walls of cut stone were ficced by small stones and tamped earth. Why had they taken the trouble to erect there this powerful mass? This is because it was a dike at the same time as a rampart. Located opposite steep and bare slopes, the city was exposed to abrupt inundations caused by the autumn and spring r rains. After having seen itself invaded several times, it decided to undertake this great work. The water that fell on the adjacent slopes is now divided among several irrigation canals, and waters the gardens of lemon and ornage trees that fill this ground; it must have been received formerly in a deep ditch extending along the entire extent of the wall, that conducted it to an adjacent torrent. This d ditch, whose trace has been found without measuring its depth or width, in the other part of the enclosure, that uncovered by the excavators. There as before the dike it completed the system of defense; it rendered scaling more difficult; but at the same time it played the part of a discharge ditch, and thus preserved the city from the danger to which it was exposed by the form of the ground where its founderrs

had built it.

The engineer already appears wiser and more a master of his procedures in the walls of the Grecian city of Lucania, Posidonia or Paestum, that we have already visited to study its temple of Poseidon, one of the most beautiful monuments of ancient architecture that time has spared; all from one time, it had the form of an irregular polygon with 8 unequal sides (Fig. 4); rectangular towers project from the curtains and reinforce the angles (Figs. 5 and 6). The wall is made of facings of cut stone leaving between them a space filled with tamped earth; the whole has a thickness of more than 23.0 ft. The masonry is of blocks of average size arranged in horizontal courses; but from the upper to the lower course, the joints often fall over each other, and the stones have projections that betray a certain negligence in s stonecutting. There is not yet that perfect regularity of the masonry around Selinus, in which all precautions are taken to ensure the solidity of the wall [illegible] beauty. There is here again a sort of masonry and a reflection of the polygonal system in this diversion of the end joints, s that fall at random and in projections in which some stone is larger than the others and crosses two courses. One is inclined to believe that the temple of Demeter, that of Poseidon and that called the basilica, date from the second half of the 6 th century. We should voluntarily attribute to the same epoch the enclosure within which are found the sanctuaries. Always menaced by the Lucanians, who finally subjected it about 430, causing it to lose the use of the Greek language and the name received from the first colonists, Posidonia, even then most prosperous, could not allow itself the luxury of those beautiful edifices without seeking at the same time to protect itself from a sudden attack.

This enclosure presents a peculiarity, that might at first sight cause a temptation to assign a much more recent date to that entire rampart; this is the arch with well cut voussoirs that serves to cover the opening of the eastern gate (Fig. 7). Perhaps if this concerned a city situated in Greece proper, hesitation would be justified; but we are here in Italy and not far from Campania once in the hands of the Etruscans; now among them the use of the arch dates back to

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The engineer already appears wiser and more a master of his procedures in the walls of the Grecian city of Lucania, Poseidonia or Paestom, that we have already visited to study its temple of Poseidon, one of the most beautiful monuments of ancient architecture that time has spared; all from one time, it had the form of an irregular polygon with 8 unequal sides (Fig. 4); rectangular towers project from the curtains and reinforce the angles (Figs. 5 and 6). The wall is made of faces of cut stone leaving between them a space filled with tamped earth; the whole has a thickness of more than 23.0 ft. The masonry is of blocks of average size arranged in horizontal courses; but from the upper to the lower course, the joints often fall over each other, and the stones have projections that betray a certain negligence in s stonecutting. There is not yet that perfect regularity of the masonry termed Hellenic, in which all precautions are taken to ensure the solidity of the wall turned into beauty. There is here again a sort of masonry and a reflection of the polygonal system in this wavering of the end joints, t that fall at hazard and in projections in which some stone is larger than the others and crosses two courses. One is inclined to believe that the temple of Demeter, that of Poseidon and that called the basilica, date from the second half of the 6 th century. We should voluntarily attribute to the same epoch the enclosure within which are found the sanctuaries. Always menaced by the Lucanians, who finally subjected it about 430, causing it to lose the use of the Greek language and the name received from the first colonists, Posidonia, even when most prosperous, could not allow itself the luxury of those beautiful edifices without seeking at the same time to protect itself from a sudden attack.

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a true necessity. From the time of the siege, the enemy had taught the Syracusans to build it; why did not also these Greeks established in the Italian peninsula, who maintained close commercial relations with Etruria and frequented its markets, profit by the example and the instruction? Besides for the construction of their temples and porticos, they could not renounce the very principle of their architecture, those long lintels supported by a row of columns; but to cover a passage pierced in a wall, was there anything more practical than the vault? The constructor desired the opening to be crowned by a round or pointed arch; as soon as he knew how to cut the voussoirs, did they not allow him to attain that result with less effort and more elegance than by means of stones corbelled above each other and cut out so as to show the desired curve on the wall? If the little remaining of the fortified enclosures of Magna Graecia and of Sicily were more studied and better known, perhaps one would find other traces of this use of the arch.[1] Have we not already had occasion to state, that on the other side of the Adriatic the principle of the arch seems to have been applied earlier in Acarnania, opposite Italy and in relations with it, than in the centre and on the eastern shores of the Hellenic peninsula?[2]

Note 1.p.11. *At Megara Hyblea, the gate whose plan was given (Fig. 3) was covered by a vault according to Cavallari (Mont. vol. I, p. 731); this is indicated by the cutting of certain stones found in the passage; but the author of the statement does not say whether those stones were voussoirs, whether this was a true or a false arch, a construction ending by corbelling.*

Note 2.p.11. Histoire de l'Art. Vol. VII, p. 424, 444, 456.

To better inform one's self concerning the art of fortification at that epoch in the western colonies of Greece, it seemed that one could expect much from the excavations during recent years made on the acropolis of Selinonte; but a clear and detailed description of them has not been published, which allows one to distinguish in these defenses of the plans, what the Carthaginians had so much difficulty in forcing in 409, the parts of the wall contemporaneous with the great temples of the 6 th century, the works added late-

a high antiquity. From the time of the kings, the Romans had taught the Etruscans to build it; why did not also these G Greeks established in the Italian peninsula, who maintained close commercial relations with Etruria and frequented its markets, profit by the example and the instruction? Doubtless for the constrcction of their temples and porticos, they could not renounce the very principle of their architecture, those long lintels supported by a row of columns; but to cover a passage pierced in a wall, was there anything m more practical than the vault? The constructor desired the opening to be spanned by a round or pointed arch; as soon as he knew how to cut the voussoirs, did they not allow him to attain that result with less effort and more elegance t than by means of stones corbelled above each other and cut out so as to show the desired curve on the wall? If the little remaining of the fortified enclosures of Magna Grecia and of Sicily were more studied and better known, perhaps one would find other traces of this use of the arch.[1] Have we not already had occasion to prove, that on the other side of the Adriatic the principle of the arch seems to have been applied earlier in Acarnania, opposite Italy and in relations with it, than in the centre and on the eastern shores of the Hellenic peninsula?[2]

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Note 2.p.11. Histoire de l'Art. Vol. VII. p. 345, Fig. 166.

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[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
cary and the contrary lines of the plan, it is easy to div-
ine that one is in the presence of structures[1] erected at s
several times and at quite lengthy intervals.

[illegible]
208-220). In closing, Salinas speaks of a general plan of [illegible]
why did he not publish it? We know that Goldemey, assisted by Puchstein, made of these works one of those drawings in [illegible]
kept it in his portfolios.

If we [illegible]
ose of Megara Hyblea, which may be dated at least approxim-
ately, [illegible]
[illegible]
median wars, Athens certainly had a fortified enclosure, a work perhaps commenced by Pisistratus and his sons, but which had been completed only after the expulsion of the tyrants.[1] However that may be, when the Persians threatened Attica, the Athenians do not seem to have thought of shutting themselves within that enclosure to sustain a siege there; but the enclosure existed; this is what Thucydides clearly indicates, when he relates how Themistocles succeeded in fortifying [illegible]
[illegible]
it is said that the people prepared to rebuild the city and [illegible]
[illegible][2] [illegible]
which in the citadel itself followed the edge of the plateau, nor that below and known under the name of pelasgicon surrounding the base of the rock. In fact, after having re-[illegible]
the new wall had been built, the historian adds:- "the enl-[illegible]
city." [3] On the northern slope of the hill of the Museion

the menace of the Punic danger in the 5 th century, and thus representing the attempts at later repairs at the sack of the city by Hannibal. The sketch given of a portion of the ruins shows how difficult it is to find one's self among all these remains of passages cut in the rock, of casemates, c curtains and towers (Fig. 8); by the difference in the masonry and the contrary lines of the plan, it is easy to divine that one is in the presence of structures erected at s several times and at quite lengthy intervals.[3]

Note 3.p.11. Salinas. Relazione, etc. (Notizie, 1894, p. 202-220). In closing, Salinas speaks of a general plan of the acropolis made under his direction by the engineer Rao. Why did he not publish it? We know that Koldewey, assisted by Puchstein, made of these works one of those drawings in which he excels, and we greatly regret, that he has so far kept it in his portfolios.

If we have sought in Sicily and Italy enclosures like those of Megara Hyblea, which may be dated at least approximately, this is because we find nowhere in Greece proper an entirety lending itself to the same observation. Before the Median wars, Athens certainly had a fortified enclosure, a work perhaps commenced by Pisistratus and his sons, but which had been completed only after the expulsion of the tyrants.[1] However that may be, when the Persians threatened A Attica, the Athenians do not seem to have thought of shutting themselves within that enclosure to sustain a siege there; but the enclosure existed; this is what Thucidydes clearly indicates, when he relates how Themistocles succeeded in fortifying Athens in spite of the opposition of the Lacedemonians. Immediately after the barbarians had left Attica, it is said that the people prepared to rebuild the city and the walls; for there remained no more than a small portion of the enclosure.[2] This peribolos could be neither the wall, which in the citadel itself followed the edge of the plateau, nor that below and known under the name of pelasgicon surrounding the base of the rock. In fact, after having recalled in what conditions of haste and with what materials the new wall had been built, the historian adds:- "the enlarged enclosure was extended in all directions around the city." [3] On the northern slope of the hill of the Museion

and on the adjacent hills are traces of a city wall; but t they are reduced to some isolated stones or to the recesses left by the blocks of the bottom course in the surface of the rock in which they were bedded. With such slight vestiges, one cannot distinguish the remains of the first rampart from those of the wall of Themistocles.

Note 1.p.12. What causes one to believe that the wall was not in a state of defense in 510 is, that to resist Cleomenes, Hippias retired into the fort formed by the Pelasgian wall. (Herodotus. V. 64.

Note 2.p.12. Thucodydes. I. 89.

Note 3.p.12. The same. I-92.

If in cities like Athens that continued to enlarge, and which passed through numerous vicissitsdes, the walls of t the archaic age disappeared under later constructions, in cities of the second rank with a more uniform and modest e existence, one has a chance to find remains from that distant past. For example, there is the island of Paros; its e ancient capital has retained the ruins of a wall, that indeed really appears to have been that before which the fortunes of Miltiades failed in 489.[1] Its masonry presents characteristics that we find again in other military constructions of the 6 th century, the same marked tendency to horizontal courses, but with materials of unequal dimensions, and with end joints oblique or indented. (Fig. 9).[2] What is most singular is a rectangular tower of very careful construction, whose base alone remains (Fig. 10). Its facing was double; on the exterior the tower had a facing of slabs of white marble, of the beautiful marble of the island. This facing was separated by a layer of small stones from a second internal facing of blocks of gneiss, like the curtain. The wall presents no trace of repairs and the double facing of the tower joins the curtain and combines with it. The t tower then seems contemporaneous with the walls. Perhaps in the vanished parts of the rampart were other works of the same sort; but this rampart can be followed for a sufficiently long distance, that it is certain that there were not numerous towers succeeding each other at regular inteevals.

Note 1.p.13. Herodotus. VI. 133-135.

Note 2.p.13. Rubensohn. Paros. II. (Athen. Mitt. vol. XXVI,

[illegible]

It is the same for the enclosure of another island city,
[illegible]
for three years (Fig. 11).[2] On examining it and following its ruins in the brushwood as I once did, one is somewhat surprised that it could maintain so long a siege.[3] Doubtl-
[illegible]
the wall forms a projection of about 13.1 ft.; thus it is a sort of bastion with a single projection. This is best illustrated by a very simple diagram (Fig. 13). The enemy seeking to penetrate into the city thus found itself expos-
[illegible]
shield.

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Note 3.p.14. I visited Thasos in 1858. Alexander Conze
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Reisen auf den Inseln, etc. (1880. 122 pp + 20 plates), and G. Perrot. Mémoire sur l'île de Thasos (1864. 103 pp + figs.
[illegible]

Note 1.p.16. I did not notice the vestiges of a single t tower. M. Conze indicated one on his plan, so placed at the middle of the south curtain, that one asks why it was placed
[illegible]

[illegible]

p. 181-194, and for the trace of the wall, plate X).

It is the same for the enclosure of another island city, Thasos, which about the time of the Dedian wars had attained a high degree of power and of wealth, due to the gold m mines that it possessed on the adjacent continent at the f foot of the Pangea. This enclosure was already mentioned in connection with the revolt of Ionia in 494,[1], and can only be that which opposed to the Athenians in 465 a resistance for three years (Fig. 11).[2] On examining it and following its ruins in the brushwood as I once did, one is somewhat surprised that it could maintain so long a siege.[3] Doubtless here was an acropolis, to which was access only by very steep slopes; the position was sufficiently strong that a Genoese castle was built in the 14 th century on the still remaining courses of the Greek fortress (Fig. 12); but if this citadel dominates the entire irregular polygon formed by the wall around the city and its harbors, this wall everywhere else, whether on the crest or extending in the plain, is only a simple curtain without flankings; no towers reinforce the angles or cover the gates;[1] but at each gate the wall forms a projection of about 13.1 ft.; thus it is a sort of bastion with a single projection. This is best illustrated by a very simple diagram (Fig. 13). The enemy seeking to penetrate into the city thus found itseld exposed to arrows from its eight sides,that not covered by the shield.

Note 1.p.14. Herodotus. VI-28, 46, 48.

Note 2.p.14. Thucbdydes. I-101.

Note 3.p.14. I visited Thasos in 1856. Alexander Conze first landed there in 1858. Our drawings agree. See Conze. Reisen auf den Insel, etc. (1860. 122 pp + 20 plates), and G. Perrot. Memoire sur l'isle de Thasos (1864. 103 pp + figs. in text and 4 pls). In Archives des Missions scientifiques.

Note 1.p.16. I did not notice the vestiges of a single t tower. M. Gonze indicated one on his plan, so placed at the middle of the south curtain, that one asks why it was placed there rather than elsewhere.

This enclosure has been at least partially demolished several times and then restored; thus it was again varied and repaired, when in 410 Thasos detached itself from this Ath-

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[illegible]
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east between the acropolis and the sea is an entire line of
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aps a remnant of the first rampart built by the Parian col-
onists, who had first founded the city of Thasos about the
end of the 8 th century. In the plain toward the west the
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courses and its vertical joints; it even presents there a
[illegible]
marble of a milky gray, which was much in fashion under the
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bears the most recent, everywhere except at the gates and
their projections, one sees between two courses of marble
at nearly the height of a man, a thin band of slabs of schist (Fig. 14). In the mind of the constructor, this arrangement could only be an ornament. One regards as a beauty the contrast thus arranged between the light gleam of the marble and the green tints of the schist. There is an endeavor that seems to bear its date. The lines of wall on which it is found cannot be earlier than the last restoration suffer-
[illegible]
ury. If we represent it here, this is to seize the occasion
[illegible]
which in our knowledge there is no other example in the military architecture of Greece.

Note 2.p.18. Thucydides. VIII-74.

The great islands of Lesbos, Samos and Chios adjacent to
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to a very advanced civilization; thus what remains of their
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of the wall of Thasos. For example take Lesbos, the one of
all those islands that has been best examined and described.[1]
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with each other, and were fortified the best possible. The
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one that from antiquity has had a continuous existence; now
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Athenian league to which it had adhered only by compulsion, and entered into an alliance with Sparta;[2] so one is not surprised to[1] sed to find in place very different sorts of masonry. At the east between the acropolis and the sea is an entire line of wall, where the masonry is frankly polygonal. This is perhaps a remnant of the first rampart built by the Parian colonists, who had first jounded the city of Thasos about the end of the 8 th century. In the plain toward the west the wall has a far more modern appearance with its nearly equal courses and its vertical joints' it even presents there a curious peculiarity. At Thasos the most common rock is a m marble of a milky gray, which was much in fashion under the Roman emperors. The rampart is eveeywhere built of blocks of this marble; but in the portion of the enclosure that appears the most recent, everywhere except at the gater and their projections, one sees between two courses of marble at nearly the height of a man, a thin bond of slabs of schist (Fig. 14). In the mind of the constructor, this arrangement could only be an ornament. One regards as a beauty the contrast thus arranged between the light gleam of the marble and the green tints of the schist. There is an endeavor that seems to bear its date. The lines of wall on which it is found cannot be earlier than the last restoration suffered by the walls of the city about the end of the 5 th century. If we represent it here, this is to seize the occasion offered to us to mention an arrangement of materials, of w which in our knowledge there is no other example in the military architecture of Greece.

Note 2.p.16. Thucidydes. VIII-74.

The great islands of Lesbos, Samos and Chios adjacent to Asia Minor, earlier than those of the Tracian sea attained to a very advanced civilization; thus what remains of their enclosures appears earlier than even the most ancient parts of the wall of Thasos. For example take Lesbos, the one of all those islands that has been best examined and described.[1] The island contains several cities, that were often at war with each other, and were fortified the best possible. The most important of all is Mitylene, now Metelia, the sole o one that from antiquity has had a continuous existence; now on the hill dominating the city at the northwest there exist

several lines of its ramparts. The wall has a total thickness of 12.47 ft.; between the two faces built of blocks of trachyte or of marble and a filling of small stones and earth (Fig. 15). The masonry of the facings is polygonal with very fine joints, with a tendency to curves on the external surface, but without chisel drafts near the joints (Fig. 16).[1] It is believed that there are recognized in some parts the places occupied by the principal gates and the towers flanking them; but even the foundations of these have disappeared; the ancient enclosure has supplied and continues to furnish materials for the modern builder.

Note 1.p.17. Koldewey. Die antiken Baureste der Insel Lesbos. 29 pls. + ills. in text + 2 maps. Berlin. 1890.

Note 1.p.18. The same. p. 4-5.

The second city of the island is Methymna, now Molivo, it has scarcely preserved any ancient remains. One perceives only some slight ruins of its walls, sufficing to show that they were also of polygonal masonry.[2] It was also the same masonry that was found at Eressos, where the site being deserted, the ancient enclosure was spared more;[3] but in spite of the identity of the materials, there is neither at Methymna nor at Eressos the same appearance as at Mitylene. At Eressos the visible surfaces of the facing blocks present rounded outlines; that recalls the construction of the wall that encircles the first terrace of Delphi.[4] This is shown by a piece of the wall of Eressos in which opens a little gate made of three heavy monoliths (Fig. 17). There is further a certain part of this rampart where the masonry seems much more primitive with its very loose joints and its stones, that do not seem to have been touched by the tool; it rather belongs to the category of what we have termed Cyclopean than that of polygonal masonry.[1] This is still more sensible in the ramparts of Arisba; where little stones serve to fill the intervals left between the scarcely rounded blocks (Fig. 18). In spite of these differences of appearance, it is possible that all these enclosures may be nearly contemporaneous. Stonecutters and masons did not have the same habits everywhere; they built with less care in obscure and isolated cities like Eressos and Arisba than in a brilliant city like Mitylene. With the character of the maso-

several lines of its ramparts. The wall has a total thickness of 12.47 ft.; betmeen the two faces built of blocks of trachyte or of marble is a filling of small stones and earth (Fig. 15). The masonry of the facings is polygonal with very fine joints, with a tendency to bosses on the external surface, but without chisel drafts next the joints (Fig. 16).[1] One believes that there are recognized in some parts the p places occupied by the principal gates and the towers flanking them; but even the foundations of these have disappeared; the ancient enclosure has supplied and continues to furnish materials for the modern builder.

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masonry, what completes the giving of a stamp of very high antiquity to the Lesbos walls is, that none of the architects who built them applied to them the methods of flanking, that entered into current use after the 5 th century. In certain places, one believes can be distinguished the traces of projections that reinforced the angles of the gates; but these seem to have been solid bastions, of a sort indicated in Mycenaean enclosures, rather than hollow structures, than towers in the proper sense of the word.[1] In the p partial drawings of the ramparts of these fortresses given by koldewey, I see towers indicated only in the plan of Arisba, and even those are not distributed at regular intervals on the trace of the wall.[2]

Note 2.p.18. Koldewey. Lesbos p. 16.

Note 3.p.18. The same p. 22-23.

Note 4.p.18. Histoire de l'Art. Vol. VII. Fig. 151.

Note 1.p.19. Koldewey. Lesbos. Pl. X-1.

Note 1.p.20. The same p. 4, 5, 22. At Eresos Koldewey indicates the traces of rectangular towers attached to the w wall (p. 23); but because of the difference in the masonry, he believes that he can recognize that they do not belong to the primitive masonry; they would be later additions. IN 428, Thucydides states that the "Mitylenians" strengthened the walls of Eresos. IV-18.

Note 2.p.20. Koldewey. Lesbos. p. 29, pl. XIII.

If history knows nothing of the time when the principal cities of Lesbos were thus fortified, it supplies this information for Phoca, one of the most illustrious cities of Ionia, that was on the adjacent continent and nearly opposite Lesbos. It was after the fall of the Lydian kingdom, i. e., about 546, that under the menace of the Persian conquest, the Phoceans surrounded their city by a wall mentioned by Herodotus. As having seen it and being struck by the imposing character of this work, for the execution of which those bold mariners, enriched by the commerce of Tartessos, had spared nothing. He says that "the wall extends for a number of furlongs; it is entirely built of great stones, very well jointed."[3] If this wall remained in the state in which we found that of Thasos, it could serve as a type; we should then learn by it how in Ionia, then in advance of European

Greece, has understood the defence of places, and what rules were thus followed by military architects. Unfortunately, t[illegible] the only learned [illegible] [illegible] after having visited the site, that he did not perceive there the least visible remains of the [illegible] [illegible] of Athens nor of the rampart [illegible] by Herodotus; [1] but it appears that his sojourn at Phocea was very brief and his inspection of the places was very rapid. A competent observer later than [illegible] followed the trace of a wall surrounding the entire hill of the acropolis.[2] "This wall," he says, "was of very great thickness; it presented projections in form of towers; at least in some we recognised the [illegible] of round form." "Behind the great blocks forming the facing are little stones that serve as filling. The impression of the traveler is that the wall is perhaps even that mentioned by Herodotus; but there is visible above the soil only a single course, and the traveler could make no measures or sketches. The Turks accompanying him forbade him to take any notes; they would not even allow him to unfold his map. A campaign of excavation at Phocea would be of great interest."

Note [illegible]. Herodotus. I-163.

Note 1.p.21. [illegible] 1877. [illegible] the author indicates, that on the easily recognized site of the acropolis [illegible] under structures of the middle ages.

Note 2.p.21. This refers to M. Graf, who in 1889 spent a several hours at Phocea. (Athen. Mitt. Vol. XIV p. 131-135).

We have already illustrated the walls of Eretria in the island of Euboea; [3] they must precede the so called Lelantian war. We could likewise cite many walls in the Peloponnesus, that appear to date in the archaic age. For example t those of Gortys and of Alea in Arcadia, [4] and of Ira in Messenia. [5] In the citadels of Mycenae, [6] Nauplia, [7] Argos [8] and of Corinth, [9] there are beautiful sections of [illegible] masonry; but all that would add nothing to the idea on which was based the military architecture of the Greeks before t the Median wars. That architecture was then in a period of transition. [illegible] [illegible] [illegible] [illegible] [illegible]

Greece, was understood the defense of places, and what rules were then followed by military architects. Unfortunately, t the only learned man who has especially occupied himself w with Phoca declares after having visited the site, that he did not perceive there the least visible remains of its celebrated temple of Athena nor of the rampart mentioned by H Herodotus;[1] but it appears that his sojourn at Phocea was very brief and his inspection of the places was very rapid. A competent observer later than followed the trace of a wall surrounding the entire hill of the acropolis.[2] "This wall," he sans,"was of very great thickness; it presented projections in form of towers; at least in them we recognized two of round form."Behind the great blocks forming the facing are little stones that serve as filling. The impression of the traveler is that the wall is perhaps even that mentioned by Herodotus; but there is visible above the soil only a single course, and the traveler could make no measures or sketches. The turks accompanying him forbade him to take a any notes; they would not even allow him to unfold his map. A campaign of excavation at Phocea would be of great interest.

Note 3.p.20. Herodotus. I-163.

Note 1.p.21. Pappadopoulos Kerameus etc. 1879. p. 9. Yet the author indicates, that on the easily recognized site of the acropolis are distinguished "very ancient foundations" under structures of the middle ages.

Note 2.p.21. This refers to M. Graf, who in 1899 spent s several hours at Phocea. (Athen. Mitt. vol. XIVl p. 134-135).

We have already illustrated the walls of Eretria in the island of Eubea;[3] they must precede the so called Lelanthian war. We could likewise cite many walls in the Peloponnessus, that appear to date in the archaic age, for example t those of Gortys and of Alea in Arcadia,[4] and of Ira in Messenia.[5] In the citadels of Mycene,[6] Nauplia,[7] Argos [8] and of Corinth,[9] there are beautiful portions of polygonal masonry; but all that would add nothing to the idea on which was based the military architecture of the Greeks before t the median wars. That architecture was then in a period of transition. In the matter of masonry, it tended to regularity of courses without compelling itself to realize this e everywhere. For the trace of its defenses, it understood the

[illegible]
power, but still only applied this method timidly and with-
out order; it did not derive from the principle that it [illegible]
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Note 1.p.21. On the walls of Alea and of Gortys, see Gon-
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Note 6.p.21. We have in view the portion of the southwest
wall of the acropolis, where the Cyclopean wall is replaced
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ane in the perspective view of plate IX. We incline to think
that it represents a rebuilding in the first years of the 5
th century, when the Argians menaced the independence of M
[illegible]
483.
[illegible]
[illegible]
Note 9.p.21. The same.vol.III. plate 78.
[illegible]
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It does not appear that from the 8 th to the middle of
the 6 th centuries, Grecian cities in Europe and in Asia
were much occupied in making their streets regular and wid-
er, in enlarging and covering their markets, in ensuring a
sufficient supply of potable water, and in providing them-
selves with edifices, that would increase the convenience
of social and political life. They remained nearly as they
had been built from day to day in added quarters, during
the troublous period following the Dorian invasion. In the
course of the contests that had overthrown and driven into
exile the Achaian chiefs, their palaces were destroyed, and
later on the ruins of those princely residences, on the hi-
ghest point of the hill or rock that served as an acropolis,
were erected temples. The aristocracies that succeeded the
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ous to honor worthily the gods, who in the old cities had

utility and even necessity of flankings; it had created the tower, but still only applied this method timidly and without order; it did not derive from the principle that it found all the results that this comprised.

Note 3.p.21. Histoire de l'Art. vol. vii. Fig. 150.

Note 4.p.21. On the walls of Alea and of Gortys, see Rangabe. Souvenirs d'une excursion d'Athens etc. (Memoirs presentes, etc. 1 st series. vol. V. Part 1. 1857., and Blouet. (Expedition de Moree. vol. II, pl. 31).

Note 5.p.21. The same. vol. II, pl. 35.

Note 6.p.21. We have in view the portion of the southwest wall of the acropolis, where the Cyclopean wall is replaced by polygonal masonry jointed with great care.(Histoire de l'Art. vol. VII, Fig. 94). This wall is seen in the first plane in the perspective view of plate IX. We incline to think that it represents a rebuilding in the first years of the 5 th century, when the Argians menaced the independence of M Mycenae, and which they finally besieged and subjugated in 468.

Note 7.p.21. Expedition. vol. II, pl. 74, Fig. 2.

Note 8.p.21. The same. plate 59.

Note 9.p.21. The same.vol.III. plate 76.

2. Constructions within Cities.

Streets and Squares. Aqueducts and Public Fountains.

It does not appear that from the 8 th to the middle of the 6 th centuries, Grecian cities in Europe and in Asia were much occupied in making their streets regular and wider, in enlarging and covering their markets, in ensuring a sufficient supply of potable water, and in providing themselves with edifices, that would increase the convenience of social and political life. They remained nearly as they had been built from day to day in added quarters, during the troublous period following the Dorian invasion. In the course of the contests that had overthrown and driven into exile the Achaian chiefs, their palaces were destroyed, and later on the ruins of those princely residences, on the highest point of the hill or rock that served as an acropolis, were erected temples. The aristocracies that succeeded the ancient hereditary royalties appear to have been very anxious to honor worthily the gods, who in the old cities had

presided over the establishment of the new rule, and who in the ancient groups, after the emigration had created a colony, had made themselves the protectors of the colonies founded in barbarous lands. To render homage to these tutelary divinities, [illegible]; architects [illegible] scarcely conceived anything but temples. [illegible] that the gods were lodged in vast and sumptuous edifices, the citizens of even the most prosperous cities were content to inhabit mean houses, whose interiors were scarcely more than very small closets. These houses were scattered at random along narrow and crooked streets, where sometimes the slope was sufficiently steep, that one could not climb it except by steps cut in the solid rock.

It was the same in the West in the middle ages of Christian Europe. There likewise the cities placed at the command of the architect without counting, all the money and labor at their disposal, to endow them with churches that would be their glory and their pride. Around those ample naves d decorated by a multitude of statues, and that pushed very high toward the sky the spires of their towers, with rare exceptions were only dark and low hovels, closely backed against each other. The portals of the most magnificent of those buildings were only reached by oblique and crooked ways. Between the great luxury of the religious edifices a and the rudimentary simplicity of the establishments for p ublic and private life, the contrast was no less sharp [illegible] the region of utility [illegible] as the Dorian conquest had left it.

What modified very profoundly these habits and conditions of existence was the active and intelligent initiative taken by the tyrants, who in the 6 th century exercised in most Greek cities an undefined but almost absolute power. Hated by the nobles, that they had despoiled of their privileges, they had every interest in seeking the means for increasing the well-being of the multitude, whose favor had raised them to the highest rank, and of all undertakings suggested by calculation, which are best known to us by the literary evidences and by many traces that these works left on the ground, are the works that they executed to furnish the cities with a supply of water. [illegible]

presided over the establishment of the new rule, and who on the distant shores where the emigrants had sought a refuge, had made themselves the protectors of the colonies founded in barbarous lands. To render homage to these tutelary divinities, there was no sacrifice not imposed; architects then scarcely constructed anything but temples. Provided that the gods were lodged in vast and sumptuous edifices, the c citizens of even the most prosperous cities were content to inhabit poor houses, whose chambers were scarcely more than very small closets. These houses were scattered at random along narrow and crooked streets, where sometimes the slope was sufficiently steep, that one could not continue except by steps cut in the solid rock.

It was the same in the West in the middle ages of Christian Europe. There likewise the cities placed at the command of the architect without counting, all the money and labor at their disposal, to endow them with churches that would be their glory and their pride. Around those ample naves d decorated by a multitude of statues, and that pushed very high toward the sky the spires of their towers, with rare exceptions were only dark and low hovels, closely packed against each other. The portals of the most magnificent of those buildings were only reached by oblique and crooked ways. Between the great luxury of the religious edifices a and the rudimentary simplicity of the establishments for p public and private life, the contrast was no less marked in the France of Philip August and of S. Louis than in Greece as the Dorian conquest had left it.

What modified very profoundly those habits and conditions of existence was the active and intelligent initiative taken by the tyrants, who in the 6 th century exercised in most Greek cities an undefined but almost absolute power. Hated by the nobles, that they had despoiled of their privileges, they had every interest in seeking the means for increasing the well-being of the multitude, whose favor had raised them to the highest rank, and of all undertakings suggested by calculation, which are best known to us by the literary evidences and by many traces that these works left on the ground, are the works that they executed to furnish the cities with a supply of water, more abundant that that

which was previously satisfied here.

It is everywhere an advantage very much appreciated by a great many municipalities to have water supplies at disposition to the users; but the benefit of this liquid wealth is indeed felt much more strongly in Southern countries with their burning sun and long drouths, than beneath our sky, which is often rainy, even in the fine season. Not one of the principal cities of European Greece, except Sparta, was situated on the banks of a true river that always had water, like nearly all our modern capitals. At Sicyon and Corinth, Argos and Megara, Athens and Thebes, were nothing but rivers, as are now called in Greece those torrents that sometimes flow with great violence in winter, but whose beds are dry after the end of spring; until autumn no water will be seen except during a few hours after rain storms. For a stronger reason it is the same in the islands, none of which is large enough to have a stream of any importance with a regular discharge. Continental or insular, most Grecian cities could count for drinking water only on their cisterns, to which were never given the vast dimensions assigned to them by Roman architects, on wells often impure and always liable to dry up, and finally sometimes to springs sometimes quite distant from the habitations. In more than one place might be seen at morn and eve processions of women slowly ascending to the higher quarters, bearing on their heads their filled vases, and supporting them with their raised arms. Freeing the shoulders and the chest, the pose forms the joy of artists, who admire it today in the vicinity of Sabine and Umbrian villages; but it is no less a painful effort, that imposes economy of water and cleanliness life. The aqueducts which facilitate the task [illegible] toward evening, and permanently removed from them the danger of thirst.

Inhabitants of this kind comprised two orders of work; the building of the conduit with the construction of the aqueduct to bring them to their destination, then the erection of fountains with arrangements allowing a number of women to increase the places by which the precious liquid was supplied. In the water supply the architect did the work of the engineer, as we have stated; his art could be

which had previously satisfied them.

It is everywhere an advantage very much appreciated by g great human multitudes to have water supplied at discretion to the user; but the benefit of this liquid wealth is indeed felt much more strongly in southern countries with their burning sun and long drouths, than beneath our sky, which is often rainy, even in the fine season. Not one of the principal cities of European Greece, except Sparta, was situated on the banks of a true river that always had water,like nearly all our modern capitals. At Sicyon and Corinth, Argos and Megara, Athens and Thebes, were nothing but regmata, as are now called in Greece those torrents that sometimes flow with great violence in winter, but whose beds a are dry after the end of spring; until autumn no water will be seen except during a few hours after rain storms. For a stronger reason it is the same in the islands, none of which is large enough to have a stream of any importance with a regular discharge. continental or insular, most Grecian cities could count for drinking water only on their cisterns, to which were never given the vast dimensions assigned to them by Roman architects, on wells often impure and always liable to dry up, and finally sometimes to springs sometimes quite distant from the habitations. In more than one place might be seen at morn and eve processions of women slowly ascending to the higher quarters, bearing on their heads their filled vases, and supporting them with their raised arms. Freeing the shoulders and the chest, the pose forms the joy of artists, who admire it today in the vicinity of Sabine and Umbrian villages; but it is no less a painful effort, that imposes economy of water and complicates life. One comprehends what gratitude the people must feel toward princes, who permanently removed from them the danger of thirst.

Undertakings of this kind comprised two orders of work; the enclosing of the springs with the construction of the aqueduct to bring them to their destination, then the erection of fountains with arrangements allowing a number of w women to approach the pipes by which the precious liquid was supplied. In the water supply the architect did the work of the engineer, as we have stated; but art found its

[illegible]

It was particularly the boldness and skill of [illegible] [illegible], than one admires in Eupalinos of Megara, [illegible] [illegible] [illegible] [illegible] forth at the North and behind the mountain, whose southern slopes bore the houses of his capital arranged in tiers above the sea and harbor. The water from that spring was led within a few years to the heart of the city, to a point from which it was easy to distribute it to the different quarters. When Herodotus visited Samos, he saw that aqueduct and placed it in the first rank of the great works, which until his time had been executed by Grecian labor. It is true that Herodotus does not state in formal terms, that this work was undertaken by order of Polycrates; but at the end of the chapters devoted to the reign of Polycrates and his tragic end, he speaks of the aqueduct, and what removes [illegible] politics of tyrants interested in occupying the people in great constructions, he mentions the works executed by Polycrates at Samos.

[illegible]

In 1882 excavations made at the cost of the successor of [illegible] the finding of the entire trace of the subterranean aqueduct [illegible] afterwards was given a very detailed description of this work, to which were added measures and illustrations, that have all the accuracy possible to the state of the place; it was necessary in some places to take measures in the water, [illegible] preventing men from passing everywhere in the galleries.

[illegible]

[illegible] in the city, the tunnel has a length of about 6050 ft. ( )

requirements when it was necessary to build and decorate a fountain.

It was particularly the boldness and skill of the engineer, than one admires in Eupalinos of Megara, whom Polycrates, the celebrated tyrant of Samos about 550, charged to t take possession of a very large spring, of a chephalodrousis, to employ the word of the modern language, that gushed forth at the North and behind the mountain, whose southern slopes bore the houses of his capital arranged in tiers above the sea and harbor. The water from that spring was led within a few years to the heart of the city, to a point from which it was easy to distribute it to the different quarters. When Herodotus visited Samos, he saw that aqueduct a and placed it in the first rank of the great works, which until his time had been executed by Grecian labor. It is true that Herodotus does not state in formal terms, that t this work was undertaken by order of Polycrates; but at the end of the chapters devoted to the reign of Polycrates and his tragic end, he speaks of the aqueduct, and what removes all doubt is a passage of Aristotle, where in defining the politics of tyrants interested in occupying the people in great constructions, he mentions the works executed by Polycrates at Samos.

Note 1.p.25. Herodotus. III-60; Aristotle, Politics. V-11. (p. 1314-1324).

In 1822 excavations made at the cost of the successor of Polycrates, Constantinos Adossidis, prince of Samos, uncovered the head reservoir filled by the spring and allowed t the finding of the entire trace of the subterranean aqueduct from the starting point to the outlet (Fig. 19).[2] Shortly afterwards was given a very detailed description of this work, to which were added measures and illustrations, that have all the accuracy possible to the state of the place; it was necessary in some places to take measures in the water, the land slips occurring in the course of centuries p preventing men from passing everywhere in the galleries.

Note 2.p.25. Fabricius. Altertümer aus der Insel Samos, etc. (Athen. Mitt. 1884. p. 165-191. Pls. VI, VIII).

From the spring to the point where the water discharges in the city, the tunnel has a length of about 6080 ft. (

[illegible]

of ravines and passing under the beds of brooks, then a tun-
nel 3280 ft. long traversing the mountain in a straight line
from end to end (Fig. 20). The gallery is generally cut in
the rock itself, but at the junction of the slopes near the
entrance and exit it is constructed of very careful polygo-
nal masonry with dry horizontal joints (Fig. 21). For its
entire extent, as Herodotus states, the water runs in clay
tiles, many fragments of which have been found in place; [illegible]
er without covering (Fig. 22). The curved gallery and the
height and
[illegible]
man to walk upright and two men to pass; but what is pecu-
liar to the great tunnel is, that the pipes carrying the
[illegible]
but at the bottom of a narrow trench cut in the ground. Be-
tween this and the arch of the canal proper, the difference
of level increases from the entrance to the exit of the tun-
nel; near the latter it is 27.23 ft., which is not far from
the distance of 25.37 ft. given by Herodotus. He certainly
entered the tunnel and perhaps passed through its upper en-
trance. His figures closely approach the reality; at most
they are slightly exaggerated. Thus he attributes 997 ft.
to the mountain, which is only 748 ft. high, and he estima-
[illegible]
at over 3337 ft.

All here attests the competency of the master of the work
[illegible]
his orders. The care taken to conceal from sight by coveri-
[illegible]
the city, so that in case of siege the water could not be
cut off by the enemy. The happy arrangement of the reservoir
[illegible]
ving it as a covering (Fig. 23). Everywhere, the care taken
[illegible]

(1.158 miles). It is divided into two portions having neither the same appearance nor the same direction. There is first a curved gallery about 2800 ft. long following the bends of ravines and passing under the beds of brooks, then a tunnel 3280 ft. long traversing the mountain in a straight line from end to end (Fig. 20). The gallery is generally cut in the rock itself, but at the junction of the slopes near the entrance and exit it is constructed of very careful polygonal masonry with dry horizontal joints (Fig. 21). For its entire extent, as Herodotus states, the water runs in clay tiles, many fragments of which have been found in place; t there are two types, cylindrical and rectangular, the latter without covering (Fig. 22). The curved gallery and the tunnel have an average height and width of 5.74 ft., which allows a man to walk upright and two men to pass; but what is peculiar to the great tunnel is, that the pipes carrying the water were not placed on the ground itself of the passage, but at the bottom of a narrow trench cut in the ground. Between this and the arch of the canal proper, the difference of level increases from the entrance to the exit of the tunnel; near the latter it is 27.23 ft., which is not far from the distance of 28.87 ft. given by Herodotus. He certainly entered the tunnel and perhaps passed through its upper entrance. His figures closely approach the reality; at most they are slightly exaggerated. Thus he attributes 997 ft. to the mountain, which is only 748 ft. high, and he estimates the length of the tunnel pierced beneath this mountain at over 3837 ft.

All here attests the competency of the master of the work and the professional qualities of the workmen laboring under his orders. The care taken to conceal from sight by covering with earth that portion of the tunnel outside the walls of the city, so that in case of siege the water could not be cut off by the enemy. The happy arrangement of the reservoir with the piers by which were supported the large slabs serving it as a covering (Fig. 23). Everywhere, the care taken in cutting the rock or the excellence of the masonry. finally, especially the certainty with which was conducted the work of piercing the mountain. It is proved that it was undertaken at both ends at the same time. Now if one could

assume the engineer to be provided with a level with air b
[illegible]
ted early, he was not acquainted with the compass, and once
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ance of the tunnel. Yet the two gangs occupied in cutting
succeeded in keeping at the same height and in meeting at
[illegible]
tunnel. The error in direction was very small, and to corr-
ect it at the time when the gangs began to hear the sound
[illegible]
at the end of the southern branch and to lower its floor
[illegible]

To properly appreciate the merit of the Grecian engineer
and of the rulers that seconded him, it suffices to compare
the results obtained by Eupalinos with those obtained in J
udea a century and a half earlier, when the king Hezekiah
undertook to conduct by a subterranean channel the surplus
water of Gihon to the pool of Siloam. At Jerusalem the dis-
tance between the starting and terminal points is not 3231
ft. as at Samos; it is only 1099 ft. in a straight line; b
ut to connect these two points the Jewish miner cut in the
rock a gallery describing such great curves, that the total
length of the channel is 1748 ft. This is because he almost
[illegible]
direction at each instant. Everywhere are found the traces
of trials, that more than once caused him to despair of the
[illegible]
ceeded almost as straight through the mountain as recently
[illegible]
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215, 218, 221.

Where they perhaps betrayed some inexperience was in the
[illegible]
nel. Why not have laid the pipes on the floor itself of the
channel and have avoided that additional work, which must h
ave much increased the cost and duration of the work? It
[illegible]
[illegible]
[illegible]

assume the engineer to be provided with a level with air b bubble, a very simple instrument that must have been invented early, he was not acquainted with the compass, and once under the mountain, he could not seek external marks as he had done for the curved tunnel from the spring to the entrance of the tunnel. Yet the two gangs occupied in cutting succeeded in keeping at the same height and in meeting at a point located 1486 ft. from the southern mouth of the t tunnel. The error in direction was very small, and to correct it at the time when the gangs began to hear the sound of the picks through the mass, it sufficed to make a bend at the end of the southern branch and to lower its floor 7 to 10 ft.

To properly appreciate the merit of the Grecian engineer and of the rulers that seconded him, it suffices to compare the results obtained by Eupalinos with those obtained in J Judea a century and a half earlier, when the king Hezekiah undertook to conduct by a subterranean channel the surplus water of Gihon to the pool of Siloam.[1] At Jerusalem the distance between the starting and terminal points is not 3281 ft. as at Samos; it is only 1099 ft. in a straight line; b but to connect these two points the Jewish miner cut in the rock a gallery describing such great curves, that the total length of the channel is 1748 ft. This is because he almost blindly entered the interior of the hill, losing the true direction at each instant. Everywhere are found the traces of trials, that more than once caused him to despair of the success of the undertaking. On the contrary, Eupalinos proceeded almost as straight through the mountain as recently did the engineers occupied in piercing the Simplon.

Note 1.p.28. Histoire de l'Art. Vol. IV. p. 417-424; Figs. 215, 218, 221.

Where they perhaps betrayed some inexperience was in the addition to the tunnel of the ditch, which is the true channel. Why not have laid the pipes on the floor itself of the tunnel and have avoided that additional work, which must h have much increased the cost and duration of the worx? It would be difficult to reply to that question while the clearing of the tunnel has not been completed, and until a general leveling of the tunnel is not undertaken. Until the new

[illegible] the hypothesis that appears most plausible is that of an error in calculations. The floor of the tunnel was made [illegible] it was decided to cut the ditch on whose bottom flows the current.

This aqueduct seems to have served until the last days of antiquity, and perhaps even later. In the Roman epoch, doubtless the supply of the baths then built at Samos, they sought at 5 miles toward the east water from other springs, [illegible] that flowed underground. This is attested by repairs that can only date from the higher empire. The roof had yielded in places or threatened to fall. At those points it was strengthened up by a barrel vault. [illegible] southern exit have been found columns and slabs of white marble, whose ornamentation recalls the motives of Byzantine architecture. It would be possible that a sort of chapel was built there after the introduction of Christianity into the island. Thus would be consecrated to the new deity the work of the former pagans; they made of it an agiasma. In the Grecian city at the outlet of the channel must have been a temple of the Nymphs; the Virgin or some saint would then be substituted for the proscribed gods. Some easily executed labor would restore to the Samians of the present time the use of that fine spring, thus placing them in condition to pay to Polycrates and Eupalinos a just tribute of gratitude, as their ancestors did for 25 centuries since.

[illegible] one can form an idea of the arrangement and of the ornamental character of the edifices of this kind.

[illegible] this since modern Athens has been in a way to become a great city, it suffers from a lack of water. In vain [illegible]

order, the hypothesis that appears most plausible is that of an error in calculation. The floor of the tunnel was made a little too high for the water to find the slope required, and rather than lower its entire width, it was decided to cut the ditch on whose bottom flows the current.

This aqueduct seems to have served until the last days of antiquity, and perhaps even later. In the Roman epoch, doubtless the supply of the baths then built at Samos, they sought at 5 miles toward the East water from other springs, which was led to the city in an open canal (Fig. 19); but they still continued to use for drinking the cooler water that flowed underground. This is attested by repairs that can only date from the higher empire. The roof had yielded in places or threatened to fall. At those points it was strengthened by a tunnel vault. Within and not far from its southern exit have been found columns and slabs of white marble, whose ornamentation recalls the motives of Byzantine architecture. It would be possible that a sort of chapel was built there after the introduction of Christianity into the island. Thus would be consecrated to the new deity the work of the former pagans; they made of it an agiasma. In the Grecian city at the outlet of the channel must have been a temple of the Nymphs; the Virgin or some saint would then be substituted for the proscribed gods. Some easily executed labor would restore to the Samians of the present t time the use of that fine spring, thus placing them in condition to pay to Polycrates and Eupalinos a just tribute of gratitude, as their ancestors did for 25 centuries since.

To offer to his people that beneficent water, whose arrival on the flank of the coast could not fail to be saluted with cries of joy, Polycrates must have built fountains, t that were at the same time a convenience and an embellishment of the city; but nothing remains of that portion of his work. By Athens, in regard to Pisistratus and his structures, one can form an idea of the arrangement and of the ornamental character of the edifices of this kind.

On the average, it rains at Athens only 44 days annually; thus since modern Athens has been in a way to become a great city, it suffers from a lack of water. In vain to secure the enjoyment of the fine springs of Pentelicos, the aqueduct of

Hadrian has been restored. Every summer men are in danger of dying from thirst. This scarcity must have made itself felt at Athens, when under Pisistratus the population rapidly increased by the development of commerce and the influx of foreigners. By allowing this difficulty to become too severe, the tyrant would have risked the loss of his popularity. The question of water, as we should say, attracted his entire attention. This is proved by a frequently cited text of Thucydides, the page where he compares the Athens of his time to that of the age preceding Theseus. He says that then were inhabited only the Acropolis and the district below and south of that.[1] This designates the area comprised between the southern slopes of the citadel and the Ilissos. T The historian enumerates the edifices built in that quarter, and among others the temple of Zeus Olympios; then he continues thus:- "on this side are also found other ancient temples and the fountain named Enneacrounos (with nine spouts), according to the form given it by the tyrants, but which is now called Callirhoe (beautiful current), because its sources were then uncovered. This fountain was near and served for the most important uses, and from ancient times until now is still preserved the custom of using its water for the bath preceding marriage and in other religious rites."[1]

Note 1.p.29. Thucydides. II-15.

Thucydides does speak with as much emphasis of another monument of the past. This is because of the elegance of t the little edifice must have caused a sensation. What attests this is a vase painting that must be a little later t than the erection of the fountain (Fig. 24). It is further improbable that the hydria preserved was ~~not~~ the only vase, on which the ceramists reproduced this image to amuse the Athenians, and to surprise the foreigners to whom the pottery was exported. This was doubtless for a certain time a theme in fashion, and so that eveeywhere and even in Italy, where this vase was discovered in an Etruscan tomb, one m might know what structure the artist desired to represent, he took care to designate it by its name. He wrote this n name here with all its letters:- "Callirechrene."[1]

Note 1.p.30. Calire is perhaps the popular pronunciation of Gallirow.

The edifice consists of a rear hall

The edifice consists of a rear wall in which are pierced openings by which the water spouts, and a portico of the D Doric order erected in front of that wall. As it is seen in profile, one perceives but a single lion's head and a single support, which are supposed to cover and conceal eight other heads and the eight other columns placed in the same row. Beneath the portico and below the spouts are two wide steps for placing the jars. Before the lower step is a channel for removal of the water; but it was below the visual plane and the painter could omit to indicate it in this much simplified representation. Before the fountain are six Athenian women, each with her name inscribed on the background. The first looks at her vase that is being filled. Behind, two women go away with their filled jars, and two others approach with empty vases, one of these lying sidewise on the cushion. Those leaving are chatting with those coming. We have there a faithful transcript of the daily scenes of the familiar life of Athens; one believes himself hearing the distant echo of the words exchanged in this gathering place, of conversations that the women were pleased to prolong there, their nude feet in the cool water splashed over the marble slabs.

Where is it proper to place this scene? Where should one seek the site of this fountain of Cillirhoe, that then took the name of Enneacrounos? Until recent times, it did not s seem that there could be even a discussion of this subject. The learned men who have studied the topography of ancient Athens agree in designating a point behind the southwest a angle of the substructure of the Olympeion, where the bed of the Ilissos is intersected by a ledge of rock, below which is a drop of 16 to 20 ft. After great rains the water of the little stream is suddenly swelled to form there a l little cascade; but in time of drouth one only finds water at the foot of the rocky ledge all pierced by holes, cold and clear water, always sufficiently abundant there that the women of the vicinity come there to wash their linen. (Fig. 25). As one is informed by its temperature, this water does not come from the invisible stream that filters downward through the pebbles and gravel. There is at that place a flow from deep springs. This now issues from the

sand and pebbles; but as proved by excavations executed in 1893, it was formerly collected at a certain distance along the road.[1] The channels have been found that brought it to the point of discharge. When this work was undertaken, it [illegible] to be struck or overthrown by the presence of the stream. [illegible] nearer the Olympieion, and north of the Enneacrounos.

[illegible] appears to me to deduce from the facts that he has observed, conclusions that are not due to them. On the contrary, one would expect to see him recognize in the group of basins a [illegible] plan drawn by the architect Wilberg, a serious indication of an important fountain at that place. The traces of ancient works had already been pointed out in 1877 by E. Ziller. Athen. Mitt. II, p. 110).

Indeed to this side that we are led to turn our eyes by [illegible] made to the Enneacrounos;[2] whether one consults on this point [illegible] is toward the south of the Acropolis and in the immediate [illegible] sition;[3] according to the place that in his description he [illegible] near the Agora, i.e., North of the Areopagus. The contradiction is explicit. Men have sought to explain it in various ways, either by inversion of pages of manuscript or by a c[illegible] esis be preferred, this isolated assertion cannot prevail [illegible]

[illegible] cussed in a very precise note by Th. Belger; Kallirrhoe und Enneakrunos [illegible]

sand and pebbles; but as proved by excavations executed in 1893, it was formerly collected at a certain distance within the rock.[1] The channels have been found that brought it to the point of discharge. When this work was undertaken, it would be arranged so that the new edifice was not exposed to be struck or overthrown by the freshets of the stream. Nothing was easier than to divert the Ilissos, to excavate for it a bed, that caused it to flow when it was running n nearer the Olympeion, and north of the Enneacrounos.

Note 1.p.32. Ephemeris. 1893. p. 103, 182. Praktika. 1893. p. 111-136. In refusing to see there the Enneacrounos, Skias appears to me to deduce from the facts that he has observed, conclusions that are not due to them. On the contrary, one would expect to see him recognize in the group of basins a and channels that he describes and that are represented by plan A drawn by the architect Wilberg, a serious indication of an important fountain at that place. The traces of ancient works had already been pointed out in 1877 by E. Ziller. Athen. Mitt. II, p. 110).

Indeed to this side that we are led to turn our eyes by all literary texts, except one alone, where an allusion is made to the Enneacrounos;[2] whether one consults on this point Thucydides, Herodotus, Plato and the comic poet Cratinos, or the lexicographers, he always reaches the same result; it is toward the south of the Acropolis and in the immediate vicinity of the Ilissos, that one sees the celebrated fountain. There is only a remark of Pausanias that forms an exception;[3] according to the place that in his description he assigns to the Enneacrounos, it seems to have been quite n near the Agor, i.e., North of the Areopagus. The contradiction is explicit. Men have sought to explain it in various ways, either by inversion of pages of manuscript or by a c confusion that Pausanias made in his notes. Whatever hypothesis be preferred, this isolated assertion cannot prevail against so many other more ancient proofs in perfect agreement.

Note 2.p.32. One will find all these texts quoted and discussed in a very precise note by Ch. Belger; Kallirhoe und Enneakrounos,(Berl. Phil. Woch. 1895. p. 830-832, 861-864), and with still more detail in the admirable Commentary on Pausanias by Fraser (Vol. II, p. 112-117). E. Curtius, who

studied with much care the topography of Athens, has not s seen in the text of Pausanias a sufficient reason to doubt the tradition, that places the Enneacrounos in the ravine of the Ilissos. (Die Stadtgeschichte Athens. 1891. p.88-89).

Note 3.p.32. Pausanias. I. 14-1.

What further confirms the deductions from all these texts is, that the excavations have caused to be found there in the actual bed of the Ilissos numerous fragments of architecture between two basins hollowed in the rock, remains of votive steles, shafts of broken columns, stone beams 9.8 ft. long.[4] These might have formed a part of a wall that enclosed at bottom the basins, in which was collected the water so carefully gathered from springs. In the thickness of this wall might have been arranged the nine outlets, that gave the fountain its new name, against which was attached the portico represented in the painting. At Thebes where that spring of Dirce that poets have sung, leaves the ground, t the inhabitants recently only had to restore the ancient a arrangements to procure a beautiful fountain, where by eight spouts passing through the wall of the collecting basin, t the water escapes into another smaller basin, this is an octocrounos.

Note 4.p.32. An unusually great flood in the Ilissos in 1896 carried away or buried in the sand all the fragments, none of which are longer visible. It even obstructed and concealed all the channels uncovered by the excavations of 1893. (Belger in Berl. Phil. Woch. 1898. p.1468-1469).

However poorly informed we may be concerning the details of the constructions of Pisistratus, one divines one of the reasons that decided him to transform the old spring of Callirhoe, to increase and regulate its discharge.[1] When he c commenced to build the temple of Zeus, which was only completed 7 or 8 centuries later, he had to occupy himself with the needs of all the carters and masons employed to transport to the work the stone from the Piraeus, then to cut and joint it to form the vast foundations intended to support the edifice. The works could be carried on in the dry season only when animals and men could find water very near the workyards. The installation of the Enneacrounos thus appears to have been comprised in the project of the most considera-

considerable of the great enterprises, to which were assigned under the high direction of the Tyrant, the four architects whose names have been preserved by Vitruvius.[1]

Note 1.p.24. [illegible]

Note 1.p.24. Vitruvius. VII-15.

Then strengthened and regulated, the Callirrhoe was a precious resource for these bands of laborers and for the families that continued faithful to this quarter, the first group of habitations formed in the plain at the foot of the fortress. But in the 6 th century it was not on that side that the population resided as the city increased; the movement operated to the west. Many houses were built there in the rear of the rocky hills that looked on the sea and remained its greatest, above the terrace on which the people assembled. [illegible] and the little temples in which were celebrated some of the oldest cults of the city, in the ravine between the Areopagus and the Pnyx, and on the slopes of hills extending from the Acropolis to the hill called of the Nymphs. This was the quarter known under the name of Melite. The excavations made there from 1391 to 1397 brought to light the remains of buildings of very different ages; the most ancient of these structures appear to be of the 7 th and 6 th centuries. In that valley is no stream, not even intermittent like the Ilissus. The multitude dwelling and crowded into this narrow area strove by all means to procure the water that it lacked. The earth was perforated by wells; cisterns were built; men devoted themselves to seek and follow in the depths of the rock the least veins of running water, to collect and bring them to the surface. Particularly on the slope of the Pnyx were excavations made for that purpose, boldly and in all directions. There have been found everywhere traces of these searches in the form of narrow galleries.[2]

Note 2.p.24. These hydraulic works are indicated in color on the great plan of all that region drawn by Dörpfeld, according to the results of several years of excavations.(Antike Denkmäler. vol. II, pl. 38).

In spite of everything water was lacking at Melite during the warm months of the year; [illegible]

considerable of the great enterprises, to which were assigned under the high direction of the tyrant, the four architects whose names have been preserved by Vitruvius.[1]

Note 1.p.33. The remark is by Belger.

Note 1.p.34. Vitruvius. VII-15.

Thus strengthened and regulated, the Callirhoe was a precious resource for these gangs of laborers and for the families that continued faithful to this quarter, the first group of habitations formed in the plain at the foot of the fortress; but in the 6 th century it was not to that side that the population repaired and the city increased; the movement operated to the West. Many houses were built there in the rear of the rocky hills that looked on the sea and received its breezes, above the terrace on which the people assembled. Others and still more numerous were heaped around the little temples in which were celebrated some of the oldest cults of the city, in the ravine between the Areopagus on the North, and on the South the row of hills extending from the Museion to the hill called of the Nymphs. This was the quarter known under the name of Milite. The excavations made there from 1891 to 1897 brought to light the remains of buildings of very different ages; the most ancient of these structures appear to be of the 7 th and 6 th centuries. In that valley is no stream, not even intermittent like the Ilissos. The multitude domiciled and crowded into this narrow area strove by all means to procure the water that it lacked. The earth was perforated by wells; cisterns were built; men devoted themselves to seek and follow in t the depths of the rock the least veins of running water, to collect and bring them to the surface. Particularly on the slope of the Pnyx were excavations made for that purpose, deeply and in all directions. There have been found everywhere traces of these searches in the form of narrow galleries.[2]

Note 2.p.34. Those hydraulic works are indicated in blue on the great plan of all that region drawn by Dörpfeld, according to the results of several years of excavations.(Antike Denkmäler. vol. II, Pl. 38).

In spite of everything water was lacking at Melite during the warm months of the year; now the master could do no less

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quarter from which life had retired. At the cost of an eff-
ort that must have been more difficult and more costly than
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itself of that aggregation the water from the elevated val-
ley of the Ilissos, among this being the fine spring of Cos-
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followed especially in the suburbs of the city the trace of
the subterranean channel. It passes under the park of the
[illegible]
[illegible] of the Acropolis.[1] [illegible]
[illegible]
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continues in two ducts, one of which goes to the West toward
[illegible]
itself to the North toward the Agora.

Note 1.p.35. The existence of this channel was mentioned [illegible] who recognized its true direction. (Athen. Mitt. II, p. 108-131; pls. VI-IX).

[illegible] arranged quite a large place, men have desired to recognize the Enneacrounos of Pisistrates.[2] We have stated why we reject that hypothesis, that is contradicted by so many texts, save that of Pausanias, who himself but half confirms it; but after the very minute study made of all that ground, one cannot doubt that there was a public fountain there, [illegible] supply at all seasons. No inscriptions have been discovered [illegible] Pisistratos, as proposed by the author of these excavations. These additional springs and these erections of public fountains, as before stated, appear to have been in the program [illegible] trates and his sons to intervene here, one [illegible]

for that new and popular quarter than he had done for an old quarter from which life had retired. At the cost of an effort that must have been more difficult and more costly than that imposed on him for the Callirhoe, he led to the heart itself of that aggregation the water from the elevated valley of the Ilissos, among this being the fine spring of Coesariani, that rises in a depression of Hymettus, in a ravine whose coolness and shade contrasts with the aridity of the rest of the mountain. Numerous soundings have found and followed especially in the suburbs of the city the trace of the subterranean channel. It passes under the park of the castle, then beneath the theatre of Dionysos, and runs along the south flank of the Acropolis.[1] It traverses the ridge connecting the Museion with the Aeorapagus, and then passes at the left of the dry valley a reservoir, beyond which it continues in two ducts, one of which goes to the West toward the quarter called Koile, while the other seems to direct itself to the North toward the Agora.

Note 1.p.35. The existence of this channel was mentioned for the first time in 1877 by the architect Ernst Ziller, who recognized its true direction. (Athen. Mitt. II, p. 108-131; pls. VI-IX).

In that reservoir, before which appears to have been arranged quite a large place, men have desired to recognize t the Enneacrounos of Pisistrates.[2] We have stated who we reject that hypothesis, that is contradicted by so many texts, save that of Pausanias, who himself but half confirms it; but after the very minute study made of all that ground, o one cannot doubt that there was a public fountain there, a and that very important hydraulic works were executed to s supply at all seasons. No inscriptions have been discovered relating to this water, and no mention of them has been preserved by historians; we are no less disposed to believe, that there are very serious reasons for attributing them to Pisistratos, as proposed by the author of these excavations. These additionsof springs and these erections of public fountains, as before stated, appear to have been in the programme of the most intelligent of those tyrants of the 7 th and 6 th centuries. To justify the hypothesis that caused Pisistratos and his sons to intervene here, one can further invoke

anser indications than this harmony of needs and this gene-
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the results of these researches have been more fully expla-
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XIX, p. 143-146). Additional details are given in the rela-
tion of the new excavations undertaken by a general exprop-
riation of all that ground had made the work easier.(The s
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In the Memoir entitled Ennencrounos, Benaton and Dionysion
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the fountain and the aqueduct.

Not only by its length, which is not entirely measured,
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ed within a few years. Here the gallery is less spacious t
than at Samos; it in general has only a height of 4.27 to
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can then pass everywhere; it suffices for him to stoop in
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and permit one to descend into the gallery to visit and
maintain it. As at Samos, the tunnel was everywhere subt-
erranean, and it was cut in the solid rock, where this app-
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it seemed too friable elsewhere, it was built with beautiful
cut stones and covered by wide slabs. Finally, here as in
the aqueduct of Eupalinos the water supplied by springs fl-
owed in pipes of terra cotta laid on the floor of the tunnel.
By their cylindrical form, by the coating of yellow glaze
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tion, these tiles reproduce one of the types of ducts of
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the impression that the two works are contemporaneous. The
engineers and the workmen that executed them have the same
habits and the same modes of working.
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surer indications than this harmony of needs and this general analogy of politics.

Note 2.p.35. M. Dörpfeld commenced these excavations in 1891 (Athen. Mitt. XVI, p. 443-445). They continued in the following year.(The same. XVII, p. 90-93, 440-445). Where the results of these researches have been more fully explained is in the Memoir entitled Enneacrounos II. (The same, XIX, p. 143-146). Additional details are given in the relation of the new excavations undertaken by a general expropriation of all that ground had made the work easier.(The s same. p. 504-506).(Also see the same. vol. XXII, p. 476-477). In the Memoir entitled Enneacrounos, Lenaion and Dionysion on Dimnaios (Athen. Mitt. vol. XXIII, p. 205-235, 367), von Prott accepts the theory of Dörpfeld; but he occupies himself more with the temples located in that quarter, than with the fountain and the aqueduct.

Not only by its length, which is not entirely measured, but also by more than one trait in the execution,does the Attic aqueduct recall that of Eupalinos, whose date is fixed within a few years. Here the gallery is less spacious t than at Samos; it in general has only a height of 4.27 to 4.95 ft. with a width of 2.13 ft. A man of average height can then pass everywhere; it suffices for him to stoop in walking. Ventilating shafts are placed at small intervals and permit one to descend into the gallery to visit and maintain it. As at Samos, the tunnel was everywhere subterranean, and it was cut in the solid rock, where this appeared sufficiently compact not to fear displacements; where it seemed too friable elsewhere, it was built with beautiful cut stones and covered by wide slabs. Finally, here as in the aqueduct of Eupalinos the water supplied by springs flowed in pipes of terra cotta laid on the floor of the tunnel. By their cylindrical form, by the coating of yellow glaze that covers the internal surface and by their mode of junction, these tiles reproduce one of the types of ducts of which fragments have been found at Samos (Fig. 22). One has the impression that the two works are contemporaneous. The engineers and the workmen that executed them have the same habits and the same modes of working.

What likewise contributes to fixing the age of this aqueduct

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tire body of the temple of Athena on the Acropolis. The fo-
undations of the same temple are composed of another varie-
ty of limestone that comes from the foot of Hymettus [illegible]
[illegible]
ent slabs that appear to have belonged to the reservoir o[illegible]
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statement, which has its value. Two wells were cleared out
there, and a number of potsherds were removed; now all the
painted pottery in that rubbish was in the geometric style,
of the 8 th or 7 th centuries. The use of these wells was
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to the aqueduct. Then they were filled with rubbish accum-
ulated in heaps in some corner of the quarter. These holes
were then opened before they became common, and there were
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much from that of the Dipylon. Thus one finds himself led
in a different way to the date, that all concurs on the ot-
her hand in suggesting to us.

When we visited the Acropolis, it showed us in Pisistratus
the precursor of Cimon and Pericles, the first sketch of the
Parthenon. Here another form of his activity is revealed to
us. The few lines of Thucydides that we have quoted in ref-
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of the importance of the works, whose plan Pisistratus con-
ceived and carried out in execution to render more healthy
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in the full climax of growth and rapid expansion.

If we commenced by describing the aqueducts of Samos and
of Athens, this is because among all works of this kind kn-
own to us, there is none which by the extent of their quan-
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engineer; but when he served the politics of Polycrates and
of Pisistratus, he was no more than an imitator, it seems
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is the nature of the material employed; the constructed portions of the tunnel are in stone from Piraeus, and of that stone are built the foundations of the Olympeion and the entire body of the temple of Athena on the Acropolis. The foundations of the same temple are composed of another variety of limestone that comes from the foot of Hymettus and t that is called stone of Kara; now this is recognized in great slabs that appear to have belonged to the reservoir or to the fountain properly so called. Here is finally a last statement, which has its value. Two wells were cleared out there, and a number of potsherds were removed; now all the painted pottery in that rubbish was in the geometric style, of the 8 th or 7 th centuries. The use of those wells was renounced until the time when water was in abundance, due to the aqueduct. Then they were filled with rubbish accumulated in heaps in some corner of the quarter. These holes were then opened before they became common, and there were broken in their turn the vases with black figures called protoattic, with which appeared a style that differs very much from that of the Dipylon. Thus one finds himself led in a different way to the date, that all concurs on the other hand in suggesting to us.

When we visited the Acropolis, it showed us in Pisistratos the precursor of Cimon and Pericles, the first sketch of the Parthenon. Here another form of his activity is revealed to us. The few lines of Thucydides that we have quoted in reference to the Enneacrounos give only a very imperfect idea of the importance of the works, whose plan Pisistratos conceived and carried out in execution to render more healthy and more agreeable for habitation, this city that he left in the full climax of growth and rapid expansion.

If we commenced by describing the aqueducts of Samos and of Athens, this is because among all works of this kind known to us, there is none which by the extent of their tunnels and by the entirety of the arrangements adopted, makes better appreciated the boldness of the skill of the Grecian engineer; but when he served the politics of Polycrates and of Pisis.ratos, he was no more than an imitator, it seems to me. The first example of these hydraulic works had been given about the end of the preceding century at Megara, in

the native land itself of Eupalinos. Later that city was t taken and throttled between Athens and Corinth, and could no longer play more than a very faded part in the Grecian world; but in the 8 th and again in the 7 th centuries, it was the centre of a very active commerce; it founded both in Sicily and especially in the northeast on the Hellespont and on the Bosphoros, colonies of which some were called to a brilliant future. This prosperity also sustained itself under the tyrant Theagenes, and he endowed the city over which he reigned with a public fountain, that yet remained in the time of Pausanias, and which the traveler speaks in these terms; "this city has a fountain erected for it by t the tyrant Theagenes; it merits being seen by reason of its grandeur, its decoration and the great number of its columns.[1]

Note 1.p.37. Pausanias. I. 40-1.

Excavations made in 1899 recovered the fountain of Theagenes and makes known some of its principal arrangements.[1] The spring that fed the aqueduct was not reached; but a part of the latter was cleared between two acropolises of Megara. The aqueduct is dug in the ground; but the banks are supported by limestone slabs, that leave between them only a space of 1.64 ft. The tunnel was 4.1 ft. deep, but the bottom was filled with earth on which were placed the tiles (Fig. 26). There remained above a free space of scarcely 3.3 ft. Then one could not conveniently pass along this tunnel, but shafts had been arranged from place to place, which allowed one to reach the points where repairs had become necessary. The tunnel was formerly covered by slabs laid across. Here as at Samos were terra cotta pipes of two different types. The most ancient tiles were cylindrical. Later and doubtless after having added new springs, over those ducts were placed others of rectangular section, in which the water ran uncovered (Fig. 27).[2]

Note 1.p.38. Delbrück and Volmöller. Das Brunnenhaus des Theagenes. (Athen. Mitt. Vol. XXV, p. 23-33; pls. 7, 8).

Note 2.p.38. The longitudinal section is made beside the ducts. It shows them as seen from the side.

The reservoir and the vicinity of the fountain have been but imperfectly uncovered; they are concealed beneath houses, and one could scarcely dig there except in the courts of the

houses. Yet it has been possible to prove the existence of a rectangular basin, whose longer sides are 62.3 ft. long, and the shorter sides are 45.0 ft. The masonry composing it is isodomic with dry joints. A number of the end joints are oblique (Fig. 28). The reservoir was covered. The slabs forming its roof have disappeared, but the octagonal piers 1.64 ft. diameter have been found in place, that supported it. There were 6 transverse rows of piers with 5 in depth. This is an arrangement analogous to that which we have found in the head reservoir at the Aqueduct of Samos (Fig. 23). The bottom of the basin was covered by a thick coating of stucco, intended to prevent all loss of the fluid.

The water reposed and settled in this vast reservoir. Then through orifices made in the southern wall it passed into a long and narrow basin, which extended along the entire facade. This sort of trough was bounded by another wall, whose outer face rose about 1.6 ft. above a paved area (Fig. 29). On this area stood the women that came to draw the water. The ropes that they used for lowering their jars into the basin had finally creased the top of the parapet. They had cut deep and wide grooves into the limestone(Fig.30).

Modern structures encumbering the ground did not permit exploring the fronts of the other faces of the reservoir. In what the excavations caused to appear was indeed recognized the ample dimensions, such as Pausanias indicates; but one seeks in vain the decoration and the numerous columns that attracted his attention. It is probable that on one side of the basin, there was here as at the Enneacrounos a portico, whose ground was at a level below that of the paved a area, and beneath which the water fell from the lions' heads. Something of that kind was seen by Pausanias; but one could ask if the entirety that he judged worthy of admiration was not the work of an architect of the Hellenistic or Roman age. The fountain of Theagenes must have suffered more than one restoration; but from the time of the tyrant it certainly had its monumental facade. What allows one to affirm this are the painted vases with black figures in very great number, on which are represented public fountains.[1] In nearly all these paintings, of which the most recent still date from the 6 th century, the fountain has its external porti-

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Note 1.p.40. Alone in the catalogue of the vases with black figures in the British Museum, I find nine of water carriers or representations of women at the fountain. II. 329-333.

[illegible] public fountains in cities of some importance, and what pains were taken to make them monumen- [illegible] representation of Callirhoe, that we have reproduced.(Fig. 40). [illegible] ed on the body of another hydria, where the fountain presents its facade, instead of being seen in profile, which allows one to understand the general arrangement of the edifice and all details of its ornamentation (Fig. 31). Between the two antae that form the ends of the portico are four c [illegible] tal is composed of a cap and of an abacus. For all entablature is a band whose divisions recall the alternation of metopes and triglyphs; under the lower fillet are drops. By [illegible] characterise the Doric order; but that order here presents a very different [illegible] cuted by edifices of stone. This is because the pavilion r [illegible] as the temples. Here the entablature and the supports are of wood. Wood alone suits these slender shafts, that are much thinner than even the most slender Ionic columns. Same caprice in the frieze. The drops there are not placed under the triglyphs, as preferred by constant usage, but beneath the metopes. This light architecture takes at its ease the traditional rules, when it concerns the proportions of the order or the arrangement of the members composing it.

Note 1.p.42. Histoire de l'Art. Vol. VII. p. 439-443.

At both ends of the pavilion, beside the antae the water spouts from a lion's head, and between the two middle columns [illegible] the same themes, that here between two of the pairs of col- [illegible] duties of hospitality? It matters little. What is curious

portico, and its water spouts of frankly ornamental character.

Note 1.p.40. Alone in the catalogue of the vases with black figures in the British Museum, I find nine of water carriers or representations of women at the fountain. II.329-338.

What then were these public fountains in cities of some importance, and what pains were taken to make them monuments with elegance and beauty, one has already divined by this representation of Callirhoe, that we have reproduced.(Fig. 24). This further results still better from the scene painted on the body of another hydria, where the fountain presents its facade, instead of being seen in profile, which allows one to understand the general arrangement of the edifice and all details of its ornamentation (Fig. 31). Between the two antes that form the ends of the portico are four c columns quite distinct from each other. No bases. The capital is composed of a cap and of an abacus. For all entablature is a band whose divisions recall the alternation of metopes and triglyphs; under the lower fillet are drops. By more than one trait, one recognizes here the members that characterize the Doric order; but that order here presents a very different appearance from that to which we are accustomed by edifices of stone. This is because the pavilion r represented by the painter is not made of the same materials as the temples. Here the entablature and the supports are of wood. Wood alone suits these slender shafts, that are much thinner than even the most slender Ionic columns. Same caprice in the frieze. The drops there are not placed under the t triglyphs, as preferred by constant usage, but beneath the metopes. This light architecture takes at its ease the traditional rules, when it concerns the proportions of the order or the arrangement of the members composing it.

Note 1.p.42. Histoire de l'Art. Vol. VII. p. 439-440.

At both ends of the pavilion, beside the antes the water spouts from a lion's head, and between the two middle columns another similar head fulfils the same purpose. But what distinguishes this scene from so many others treating of t the same themes, that here between two of the pairs of columns are figures of horsemen above water spouts. Are these riders Dioscures, patrons of travelers, guarantors of the duties of hospitality? It matters little. What is curious

here is the more which the architect has taken to vary the [illegible] note the bases are placed beneath the jets. By raising the hydrias thus, all loss of water is prevented and the effort [illegible] jar on the shoulder or head. Then all has been calculated [illegible] in use.

In the view in question the upper portion of the entabla-ture is wanting. The painter gave his figures too large di-mensions to be able to place the entire building in his pan-el. [illegible] ested on the vases, this must be surmounted by a pediment [illegible] columns and a Doric frieze, whose purpose is indicated in [illegible] ed on the facade:- Krene, Fountain.* This pediment we find [illegible] es, which must date from the first years of the 5 th centu-ry (Fig. 32). The little building here has only two columns, between which rises a thick cross wall from the top of which the water escapes by two spouts turned in opposite directi-ons. One of these has the form of a lion's head and the ot-her that of the mask of a satyr. We call attention to a de-tail that accents the case for truth, that the painter car-ries into these representations of familiar life. In neither one of these figures did he wish to forget to indicate the little round cushion, that the woman inserts between her hair and the vase, when she takes up her burden. One of the women has already placed this cushion on her head, and the other prepares to place it there with the right hand. The first already has the full jar on her knee. There only re-mains but one movement to make to raise it into place. The other is less advanced, but leaning forward, she watches the hydria being filled, and hastening to depart suggests [illegible]

[illegible]

This fountain with pediment is already sensibly less im-portant than one on which appear the fronts of horsemen; but

here is the mode which the architect has taken to vary the decoration of his fountain by inserting these figures. Also note the bases are placed beneath the jets. By raising the hydrias thus, all loss of water is prevented and the effort is made less for the women required for placing the filled jar on the shoulder or head. Then all has been calculated in the edifice both to please the eye and for convenience in use.

In the view in question the upper portion of the entablature is wanting. The painter gave his figures too large dimensions to be able to place the entire building in his panel. Like most of the edifices of this kind that are represented on the vases, this must be surmounted by a pediment with inclined sides. This pediment crowns an edifice with columns and a Doric frieze, whose purpose is indicated in one of the scenes of the Francois vase by the word inscribed on the facade:- Krone, fountain.[1] This pediment we find again more carefully drawn, with its acroterias strongly p projecting in the form of volutes on a vase with red figures, which must date from the first years of the 5 th century (Fig. 32). The little building here has only two columns, between which rises a thick cross wall from the top of which the water escapes by two spouts turned in opposite directions. One of these has the form of a lion's head and the other that of the mask of a satyr. We call attention to a detail that accents the case for truth, that the painter carries into these representations of familiar life. In neither one of these figures did he wish to forget to indicate the little round cushion, that the woman inserts between her h hair and the vase, when she takes up her burden. One of the women has already placed this cushion on her head, and the other prepares to place it these with the right hand. The first already has the full jar on her knee. There only remains but one movement to make to raise it into place. The other is less advanced, but leaning forward, she watches the hydria being filled, and hastening to depart suggests the movement that must precede the last effort.

Note 1.p.43. Histoire de l'Art. vol. VII. Fig. 221.

This fountain with pediment is already sensibly less important than one on which appear the fronts of horsemen; but.

There were others as the solitary heads or in the case pilas-ters, which were more simple. They were only composed of a plate, to the outer part of which was fitted the water spout (Fig. 35), but even then, this always assumed the form of a head of a lion or panther. The fixed heads of other animals used for the same purpose, although much less frequently, such as the wild boar, horse and mule. The substitution of a human mask for an animal's head is rarer; we have furnished one example of this (Fig. 31).

It is thought to have derived the reason for the method taken by the Greek architects from the first ones, to give the form of a head to all the spouts for water in his fountains. The language employs the word cephale, as still done in Greece, to designate the source from which flows a river. The Latins gave the same meaning to the word caput. In the constructed fountain, the spout through which the liquid element flows corresponds to the opening through which in nature gushes the spring. There is a very natural association of ideas and even a sort of pun. One also understands why the lion's head is more suitable than any other to fulfil this purpose. In Greece all rivers are torrents, some from their source to their mouth and the others for at least the greater part of their course. They have both a long sleep during the hot season, and after the spring and autumn rains, the sudden wakings of the great wild beasts are with their rapid and irresistible bounds. There is therefore analogy perceived by the popular imagination, and which explains to the decorator the preference, that he never ceases to accord to this type. Nine times out of ten in these views of fountains so greatly multiplied by ceramic painters, the water spouts are lions' heads, which explains the epithet "crenophylax," "guardian of fountains," applied to the lion, and expressions such as "the fountains with lion's head."

On the other hand, there is but one of these paintings in which the architect has introduced entire figures in his decoration, like the two horsemen on one of the hydrias described above (Fig. 41). These riders are placed above the spouts; but they [illegible] a flask of water, and [illegible] these [illegible] are [illegible], which play an useful part in the [illegible]. We find nothing similar in any other views

there were others on the contry roads or in the poor quarters, which were more simple. They were only composed of a pier, to the upper part of which was fitted the water spout (Fig. 33). But even then, this always assumed the form of a head of a lion or panther. One finds heads of other animals used for the same purpose, although much less frequently, such as the wild boar, horse and mule. The substitution of a human mask for an animal's head is rarer; we have furnished one example of this (Fim. 31).

It is thought to be derived the reason for the method taken by the Greek architect from the first hour, to give the form of a head to all the spouts for water in his fountains. The language employs the word cephale, as still done in Greece, to designate the source from which flows a river.[2] The Latins gave the same meaning to the word caput. In the constructed fountain, the spout through which the liquid element flows corresponds to the opening through which in nature gushes the spring. There is a very natural association of ideas and even a sorh of pun. One also understands why the lion's head is more suitable than any other to fulfil this purpose. In Greece all rivers are torrents, some from their source to their mouth and the others for at least the greater part of their course. They have both a long sleep during the hot season, and after the spring and autumn rains, the sudden wakings of the great wild beasts are with their rapid and irresistible bounds. There is a secret analogy perceived by the popular imagination, and which suggests to the decorator the preference, that he never ceases to accord to this type. Nine times out of ten in these views of fountains so greatly multiplied by ceramic painters, the water spouts are lions' heads, which explains the epithet "chrenophylaz," "guardian of fountains," applied to the lion, and expressions such as "the fountains with lion's head."

On the other hand, there is but one of these paintings in which the architect has introduced entire figures in his d decoration, like the two horsemen on one of the hydrias described above (Fig. 31). These riders are placed above the spouts; but they nowhere have a flow of water, and one asks what these high reliefs are doing, which play no useful part on the monument. We find nothing similar in any other views

of fountains presented to us by the vases. For a stronger reason there is no example in the entire archaic and classical ages, of an arrangement that would be fortunate among the Romans and in modern architecture. We do not see among the Greeks, at least until the Alexandrine epoch, that they ever thought of making a statue serve for the projection of the liquid element, by the intermediary of any accessory w whatever.

By the study of the aqueducts of Samos, Athens and Megara, we we have been able to appreciate the importance of the labors that the chiefs of cities undertook to supply water to the cities over which they reigned; but the paintings on vases have even given us an idea of the edifices in which were d distributed this beneficent water. From these representations it results that these fountains eveeywhere presented a very elegant and ornate appearance; the Arab and Turkish architects have had the same care in the modern cities of the Orient. We can scarcely count here on the excavations to complete and determine this data. The supports and the carpentry of these frail structures could not last indefinitely. Repairs were necessary, and when men proceeded to these, they replaced the buildings in the taste of the day. This is what has been proved for perhaps the most celebrated of all Greek fountains, for that of Pirene at Corinth.[1] The American excavations there have recovered the remains of three successive decorations that have been applied, with the ever increasing luxury of marbles anf ornaments, on the surface of the rock from which the spring spouts; now the most ancient of the three does not appear to date before the Hellenistic age. The primitive fountain of Periander, that sung by Pindar, Simonides and Euripides, was placed l lower; it is believed that there has been discovered the t trace in a tunnel of dimensions exceeding those of other galleries of the same kind, that we have found elsewhere. It measures up to 8.04 ft. high by 6.07 ft. wide. The soil of the city being raised later, it was necessary for convenience of access to raise the basins to a higher level.

Note 1.p.46. Rufus B. Richardson. Pirene (Am. Jour. Archae.) 2 nd series. Vol. IV. p.204-239. Illustrations in text). T The same. Vol. VI, p. 321-326).

[illegible]

which would permit dating the monument. All this water of [illegible] near the summit of the Acrocorinth.[1] The spring spouts from above into a basin now covered by a bad Turkish vault, whose [illegible] of the citadel. To display the feelings of gratitude inspired in them by this gift of the gods, the Corinthians erected there in the middle of the basin a column with its foot [illegible] iment. This was like the façade of a temple. Perhaps by examining the capitals of the column and antes, one might determine at about what time was erected this façade; but it is so far known only by a sketch made from memory, and which [illegible].

[illegible]

[illegible] part in the Greek city. The existence of a public fountain [illegible] distinguished from a simple village. This is evidenced by [illegible] ones at Panopea, which is a city of the Phoceans, if however one can give the name of city to a place at which is found neither an edifice intended for the meetings of the mag- [illegible] the water comes from afar."[3]

[illegible]

Perhaps also under the Cypselides was arranged another f fountain at Corinth, the Glauke fountain, that Pausanias mentioned, and that the same excavations have uncovered;[2] But no fragments of the architecture have been recovered, which would permit dating the monument. All this water of Pirene and of Glauke, as believed in antiquity and still assumed today, came from a fine spring that gushes quite near the summit of the Acrocorinth.[1] The spring spouts from above into a basin now covered by a bad Turkish vault, whose walls are built of polygonal masonry, that might be contemporaneous with Bacchides. Men must very early have occupied themselves in collecting and keeping cool that marvellous water that leaves the ground to near the peak, and whose perpetuity was of such great advantage to the defenders of the citadel. To display the feelings of gratitude inspired in them by this gift of the gods, the Corinthians erected there in the middle of the basin a column with its foot bathed by the water, and whose top with the two antes terminating the walls concurred in supporting a triangular pediment. This was like the facade of a temple. Perhaps by examining the capitals of the column and antes, one gimht determine at about what time was erected this facade; but it is so far known only by a sketch made from memory, and which thus only gives a general view (Fig. 34).[2]

Note 1.p.47. Pausanias. II. 5-1; Strabo. VIII-21.

Note 2.p.47. Göttling. Die Quelle Pirene auf Akrokorinth. (Arch. Zeit. 1844. p. 326-330).

If we have insisted on the architecture and decoration of these edifices, this is because they played an important p part in the Greek city. The existence of a public fountain was one of the signs by which a city worthy of the name was distinguished from a simple village. This is evidenced by Pausanias:- "There is," he states, "at 20 stadia from Cheronea at Panopea, which is a city of the Phoceans, id however one can give the name of city to a place at which is found neither an edifice intended for the meetings of the magis.rates, gymnasium, theatre, market, nor a fountain where the water comes from afar."[3]

Note 3.p.47. Pausanias. X. 4-1.

In the number of edifices that confer upon a human gathering

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and the judges; but we know neither their appearance nor t
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fices, all of the Hellenistic and Roman epochs, that can be
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eek writer, one has been able to restore the arrangements
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dicasterion), and the hall for the sittings of the council.
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Peisistratos, it had already created the drama. The taking of
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presented their minds had not been under the impression of
the tales brought to them of the recent disasters in Ionia.
[illegible]
he had already caused his first pieces to be played. The t
ragic and satiric choruses then had South of the Acropolis
a place reserved for them in the enclosure of Dionysos Eleu-
[illegible]
ems to have been built permanently of stone only the circu-
lar area on which the chorists and actors performed their
parts, the multitude crowding around on the wooden steps,
that were removed after the festival. All that the excavat-
ions have recovered from this first Attic theatre, excavat-
ions where the least vestige of the past has been collected
with singular accuracy, is a piece of a retaining wall that
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55); by completing the curve described by this fragment, it
has been calculated that the area limited by it was about
[illegible]
both the nature of the materials and the character of the
masonry. The stone of which it is made is nothing but the
[illegible]
end of the 5 th century men ceased to use this, even for
[illegible]

the dignity of a city, Pausanias counts in addition to the fountain and the gymnasium the assembly hall of the magistrates and the theatre. In the 5 th century there certainly existed at Athens and in the principal cities of Greece, b buildings erected by the State in which sat the magistrates and the judges; but we know neither their appearance nor t their internal arrangement.[1] According to the ruins of edifices, all of the Hellenistic and Roman epochs, that can be designated by the generic term archeion employed by the Greek writer, one has been able to restore the arrangements characterizing these edifices, for example the tribunal (dicasterion), and the hall for the sittings of the council. (Bouleuterion, Gerousia). As for the theatre, Athens had one before the Median wars. With Choerilos, Pratinas and Phryniceos, it had already created the drama. The taking of Miletus, the most celebrated work of Phrynichos, would not have so strongly affected the Athenians, if when it was represented their minds had not been under the impression of the tales brought to them of the recent disasters in Ionia. When Eschylus fought so valiantly at Marathon and Salamis, he had already caused his first pieces to be played. The t tragic and satiric choruses then had South of the Acropolis a place reserved for them in the enclosure of Dionysos Eleuthereus, quite against the temple of the god; but there seems to have been built permanently of stone only the circular area on which the chorists and actors performed their parts, the multitude crowding around on the wooden steps, that were removed after the festival. All that the excavations have recovered from this first Attic theatre, excavations where the least vestige of the past has been collected with singular accuracy, is a piece of a retaining wall that extended around the circumference of the paved area (Fig. 35); by completing the curve described by this fragment, it has been calculated that the area limited by it was about 7367 ft. in diameter.[2] What fixes the age of this wall is both the nature of the materials and the character of the masonry. The stone of which it is made is nothing but the rock constituting the mass of the Acropolis; now from the end of the 5 th century men ceased to use this, even for foundations. The masonry is polygonal. We have cited only

as a memorial these faint traces of what was only the scarcely indicated sketch of the future theatre, and an edifice whose importance and social role will not cease to increase in the Athens of Cimon and Pericles, but which will only t take its definite and monumental form only later, in the 4 th century by the care of the orator Lycurgus.

Note 1.p.48. Hiller von Gërtringen, (Der Insel Thera etc. Chap. VI, would be inclined to see a construction of the archaic age in the basilike stoa, an edifice whose plan is n nearly the same as that of the temple of Paestum known under the name of the basilica; that is a rectangle with a row of columns at the middle; but his collaborator Dörpfeld visibly inclines to believe that this edifice was built by one of the Ptolemies in the time when the harbor of Thera was the ordinary shelter of the Egyptian squadrons; from that it has that name of royal portico, given it by the inscriptions (p. 233-234). Also see Michaelis. Hallenförmige Basiliken. (Melanges Perrot, p. 239-246).

Note 2.p.48. Dörpfeld & Reisch. Das Griechisch Theater. Athens. 1896-1897. p. 26-28. Pl. I, III. On the Greek theatre and its successive transformations, see the analysis a and criticism, that we have presented on the book of Dörpleld & Reisch. (Jour. des Savants. 1898. p. 134-145, 197-21L, 402-425, 509-522, 581-600).

The sole permanent s.ructure in the Athens of the tyrants, which was intended for the pleasures of the people, was the building called the Odeion, literally music hall, and where were given recitations of Homeric rhapsodies and musical c concerts.[1] When one remembers the interest that Pisistratus and his sons took in that sort ôf spectacle, one can scarcely doubt that they had encowed Athens with a concert hall. The Skias at Sparta must have been built by Theodore of Samos to serve for the same purpose; this is what was recalled by that lyre of Terpander that was shown suspended on the nall, even when this was only uhilised for certain assemblies of the people.

Note 1.p.49. Hesychios. S. V.

Another organ essential to urban life, as defined by Pausanias, is the gymnasium, where is given that systematic t training of the body, that contributed so much to the impr-

improvement of the physical type of the race, and that had such a minor influence on the development of sculpture; but like those of the [illegible] and of the [illegible], the arch-itectural type of the gymnasium is known to us only by the remains of edifices of the Hellenistic age. The most beauti-ful example that has been preserved is that of the gymnasi-um of Olympia, which was erected at the time of Ptolemy Philadelphus. The German excavations have enabled us to recover and restore the entire plan.[1] Gymnastic exercises were never more in honor and cultivated more passionately, than in the 7 th and 6 th centuries; but on the arrangement of the places where they practised them, we have only very brief indications, scattered in the writers.

Note 1.p.56. See article Gymnasium (Fougères) in Dictionnaire des Antiquités of Daremberg and Saglio.

The primitive gymnasiums, those of the Lacedemonians and Cretans, were composed only of simple tracks or dromoi for the foot races, casting the discus, the javelin and football, as well as areas of sand for wrestling, boxing and the pan-cration. One divines from some indications that the transf-ormation began to operate at Athens and doubtless in other cities about the time of the Pisistratides. The gymnasiums appear to have then become gardens surrounded by walls, wi-th lawns, avenues for races, and a covered hall for wrestl-ing, the palestra, properly so called. The three most anci-ent gymnasiums of Athens were the Academy, Lyceum and Cyno-sarges, all three situated outside the city. Now Hipparchus ordered that of the Academy to be enclosed by a wall, whose installation was completed by Cimon half a century later.[2] The location of the Lyceum, the ancient sacred wood of Apol-lo Lykios, situated at the East of Athens near the junction of the Ilissos and the Eridanos, [illegible]. was arranged as a gymnasium for the first time by Pisistra-tus, and according to Philochoros by Pericles;[3] but this w would only be about the end of the 4 th century that one w [illegible] [illegible] whose tracks were sheltered by long porticos near the palas-tra.

Note 2.p.53. Suidas. S. V.

improvement of the physical type of the race, and that had such a happy influence on the development of sculpture; but like those of the bouleuterion and of the theatre, the architectural type of the gymnasium is known to us only by the remains of edifices of the Macedonian age. The most beautiful example that has been preserved is that of the gymnasium of Olympia, which was erected at the cost of Ptolemy P Philadelphus. The German excavations have permitted us to recover and restore the entire plan.[1] Gymnastic exercises were never more in honor and cultivated more passionately, than in the 7 th and 6 th centuries; but on the arrangement of the places where they occurred then, we have only very brief indications, scattered in the writers.

Note 1.p.50. See Article Gymnasium (Fougeres) in Dictionnaire des Antiquites of Daremberg and Saglio.

The primitive gymnasiums, those of the Lacedemonians and Cretans, were composed only of simple tracks or dromoi for the foot races, casting the discus, the javelin and football, as well as areas of sand for wrestling, boxing and the pancration. One divines from some indications that the transformation began to operate at Athens and doubtless in other cities about the time of the Pisistratides. The gymnasiums appear to have then become gardens surrounded by walls, with lawns, avenues for races, and a covered hall for wrestling, the palestra, properly so called. The three most ancient gymnasiums of Athens were the Academy, Lyceum and Cynosarge, all three situated outside the city. Now Hipparchus caused that of the Academy to be enclosed by a wall, whose installation was completed by Cimon half a century later.[2] The location of the Lyceum, the ancient sacred wood of Apollo Lykios, situated at the East of Athens near the junction of the Eridanos and the Ilissos, according to theopompos, was arranged as a gymnasium for the first time by Pisistratus, and according to Philochoros by Pericles;[3] but this w would only be about the end of the 4 th century that one w would see, with the buildings erected by the orator Lycurgus at the Lyceum, Athens endowed with a stone gymnasium, w whose tracks were sheltered by long porticos near the palestra.

Note 2.p.50. Suidas. S. V.

Note 3.p.50. Harpocration of Suidas. S. V.

A painted vase presents to us a view taken in the interior of one of the gymnasiums of Athens of the Pisistratides. (Fig. 36). At the middle is the hall for showers, whose entablature is decorated by elegant acroterias and supported by taree Doric columns. Two ephebes hold their backs under two panther's heads. Here the artist has omitted to represent the water; but the poses of the persons are so clearly indicated, that one divines the trickling without seeing the jet. At the right and left of this little structure are four other young men, also nude. One of them pours into his hand the oil with which he is going to anoint his body; another prepares to scrape his left arm with the strigil, that he holds in his right hand. The clothing is suspended f from the branches of small trees, in the shade of which are formed the groups.

Among the edifices indispensable to the city, Pausanias does not mention the public baths, as he would not have failed to do in the second century of our era, or a citizen of Rome or of some other city of the western provinces of the empire, or as would be done today by an inhabitant of Constantinople, Damascus or Cairo. This is not because the Greeks were ignorant of the bath, The heat of summer invited them to plunge into the sea and their rivers, at least in those like the Eurotas, that had water in all seasons. As for the hot baths, from the Homeric age, or better from the Mycenaean age, the Greeks had the custom of seeking in them a remedy for fatigue after the march or battles; but they took them in a bathtub.[1] If later in historical Greece, when there was developed a taste for comfort, one sees public baths created with stove and basin, those buildings do not seem to have ever had a great importance. For a long t time, it was forbidden to open them in the interiors of cities.[2] Even when they were tolerated, the frequency of hot baths was still regarded for men as a mark of effeminacy.[1] There was never anything in the cities of independent Greece, which resembled the baths of imperial Rome or of the g great cities of Italy, Gaul and Africa. In Greek writers, t there is sometimes an allusion to establishments, to which for a small payment men went to taste the pleasures of the

[illegible]
that they present. Here is a portico, whose architecture is
[illegible]
the water escaping in streams from the mouths of the wild
boar, lion and panther, instead of clothed women filling t
[illegible]
and bodies to the stream (Fig. 37). According to custom, t
they take a cold shower after the warm bath. The arrangeme-
nt of the place seems to have been very simple. No clothes
room for depositing the tunics; they are placed above the
heads of the bathers on a long rod extending from one end
to the other of the hall. There on a vase signed by Andoki-
des is represented a basin in which one woman is swimming,
while another prepares to plunge in; two bath women stand
on the margin (Fig. 38). [illegible] inform us that this is a b
bath in running water. Yet the scene does not occur on the
bank of a river or of a pond; this is proved by a Doric col-
umn that stands at the right, as well as headdresses hung
on the wall. At Athens or elsewhere -- we do not know where
Andokides found his model -- men would be able to place bet-
ween two porticos a basin fed by running water. Thus we sh-
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Assos in a great gallery, which measures 15.4 ft. wide by
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in the information furnished by the painting. Persons came
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to edifices and to installations, there are evidences of t
[illegible]
orate the conditions of urban life, one does not experience

bath; but no author has left us a description of them. The painters of vases alone give an idea of the arrangements t that they present. Here is a portico, whose architecture is similar to that of the fountains described above; but under the water escaping in streams from the mouths of the wild boar, lion and panther, instead of clothed women filling t their jars, are four nude women, that present their heads and bodies to the stream (Fig. 37). According to custom, t they take a cold shower after the warm bath. The arrangement of the place seems to have been very simple. No clothes room for depositing the tunics; they are placed above the heads of the bathers on a long rod extending from one end to the other of the hall. There on a vase signed by Andokides is represented a basin in which one woman is swimming, while another prepares to plunge in; two bath women stand on the margin (Fig. 38). Fishes inform us that this is a b bath in running water. Yet the scene does not occur on the bank of a river or of a pond; this is proved by a Doric column that stands at the right, as well as headdresses hung on the wall. At Athens or elsewhere -- we do not know where Andokides found his model -- men would be able to place between two porticos a basin fed by running water. Thus we should have the equivalent of our swimming schools.

Note 1.p.52. See the texts referred to in the Article Balneum in the Dictionnaire des Antiquities.

Only a single edifice has so far been mentioned, that one has a right to recognize as a truly Greek bath. This is at Assos in a great gallery, which measures 16.4 ft. wide by 223.1 ft. long.[1] One sees there still in place the supports of the stone basins placed at regular intervals. The inferences derived from the examination of the place accords with the information furnished by the painting. Persons came there only to wash themselves, to sprinkle themselves with water and for showers.

Note 1.p.53. Koldewey in Athen. Mitt. vol. IX. p. 45-46.

When one questions the ruins of Grecian cities, if one is often much embarrassed to assign even an approximate date to edifices and to installations, there are evidences of t the effort made everywhere in times of prosperity to ameliorate the conditions of urban life, one does not experience

the same uncertainty in regard to Athens. One there finds everywhere the trace of the intervention of the Pisistratides. We have stated what they did to conduct water in abundance into the quarter of Melite; but it was necessary to remove this water after it had been made foul by domestic use. Excavations have brought to light under the long curved street, that ascends from the Agora to the Acropolis, a sewer whose bottom had a terra cotta channel. The waste water from the houses was led to it by a number of lateral d ducts.[1] No historian mentions these works; but why not believe them to have been comprised in the general plan, that we have believed should be attributed to Pisis.ratus? The aqueduct requires and assumes the sewer.

Note 1.p.54. Athen. Mitt. vol. XVII, p. 91.

Pisistratus and his successors seem to have been greatly interested in these questions of streets and sewers. If they did their best to improve the conditions of habitation and of the street, they left much to their successors. About the year 250 B.C., a traveler, the pseudo Dicearchus, exhibits in his story the surprise that he felt on visiting Athens. He says, "that the city is badly pierced because of its antiquity. Most of the houses are poor; very few are c convenient."[2] If the city had still retained that appearance after Cimon, Pericles and Lycurgus had endeavored to embellish it, what must it have been three centuries earlier, when it increased rapidly without any care for elegance or any municipal regulation had controlled the distribution of the houses composing it? One could form an idea of what those houses were by the traces that they have left on the bared rock of the western hills, where extend arid surfaces as in these gullies in the ground, that gave this quarter the name of Koile, "the hollow."

Note 2.p.54. Dicearque. I. Sect. I. (Geographi Graeci minores of Müller). vol. I.

Here is how matters appear in that region now deserted, among tall tufts of asphodel and odorous mints, where the ground has best retained the impression of the sojourn that men made there during long years."Assume a room built on t the slope of a hill. To establish it, one cuts away the rock on a certain space intended to form a horizontal area.When the

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was steeper or the room more spacious (Fig. 39). The tread
was at the level of the rock. Both sides have the same slope
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ises was made for them only a single area, which was then
divided by a wall; also very frequently was left between
them the thickness of rock, which served as base for the
[illegible]
all disappeared. There remains of them only this prelim-
ary work executed in the solid rock."[1] In habitations thus
established, the doorway could only be in front. One somet-
imes recognizes the place by some slopes preceding it, a l
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rock, except on two or three principal streets. They were
separated from each other only by narrow passages or by cr-
ooked alleys, that in many places changed into stairs. Some-
times before them were benches cut in the rock. What is mor-
singular is, that in some houses have been found pits cut
[illegible]
out tombs.

[illegible]
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31-38. 4 pls. with scale of 1 : 2500).

[illegible]
to pass, the rock is grooved by lines incised with the pick
and perpendicular to its direction. These parallel grooves
facilitate the efforts of horses, asses and oxen, who were
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ground of the room was thus leveled, the wall was formed by the side of the rock itself to a height greater as the slope was steeper or the room more spacious (Fig. 39). The front was at the level of the rock. Both sides have the same slope as the hill. Thus the room is outlined in the stone; it only remains to continue the walls in masonry up to the proper height. When two rooms were built beside each other, sometimes was made for them only a single area, which was then divided by a wall; also very frequently was left between them the thickness of rock, which served as base for the same wall (Fig. 40). The walls of the houses have nearly all disappeared. There remains of them only this preliminary work executed in the solid rock."[1] In habitations thus established, the doorway could only be in front. One sometimes recognizes the place by some slopes preceding it, a l little flight of steps arranged before the entrance. As shown on the adjacent sketch (Fig. 41), a reduction of a plan made 1083 ft. southwest of the Observatory, all these very small houses were scattered without order on the top of the rock, except on two or three principal streets. They were separated from each other only by narrow passages or by crooked alleys, that in many places changed into stairs. Sometimes before them were benches cut in the rock. What is most singular is, that in some houses have been found pits cut even in the floors of the rooms, which can have been nothing but tombs.

Note 1.p.55. Emile Burnouf. Notice pour le plan d'Athens antique. p. 71-72. (Archives des Missions. vol. V. 1856. p. 64-88. 4 pls. with scale of 1 : 2500).

Where the street is sufficiently wide to allow chariots to pass, the rock is grooved by lines incised with the pick and perpendicular to its direction. These parallel grooves facilitate the efforts of horses, asses and oxen, who brought from the country into the city loads of wood and charcoal, forage and grains; prevented them from slipping on t the stone that was polished for centuries by the shoes of beasts of burden. The tool has touched the rock everywhere. Along the streets was cut a channel into which opened little ones at each side; thus was ensured the discharge of rain and waste water. Elsewhere are cisterns cut in the rock; a

[illegible]

laying a tax on all projections into them, projections of [illegible] strike and stop the passer.[1] These means are presented as a financial expedient, but perhaps had no good effect. After the tyrant fell, all these regulations were abandoned. [illegible] these princes held it to be an honor to endow the Acropolis and the lower city with edifices such as the temple of Athena, the temple of Apollo Pythios and the Olympeion, when they labored to supply water profusely in the old and new [illegible] Hermes, executed by the hands of the best sculptors?

Note 1.p.68. This is the most natural interpretation of [illegible] roneously attributed to Aristotle. (Oikonomika. II-5). [illegible]

While these princes made sanitary and thus decorated the city, what dimensions and what appearance did they give to the residence that they inhabited from the second return of Pisistratus until the departure of Hippias into exile? According to what is known of their tastes, one would be tempted to believe that this residence must be ample and magnificent; but all that is known by historians is that it was [illegible][1] [illegible]

about 60 are counted in the entire quarter. They are of round form with a greater diameter at about the middle of their depth; by this enlargement the vase lowered into this basin did not risk striking against the side.

The streets and alleys of this city on the rock were further narrowed by the steps obstructing the passage before the houses, by barriers placed before the entrances of little courts, and by doors with leaves opening outward toward the public way. Hippias undertook to clear these streets by laying a tax on all projections into them, projections of buildings, steps thrown across the street, palisades that infringed on it, doors that swung out for those leaving, to strike and stop the passer.[1] These means are presented as a financial expedient, but perhaps had no good effect. After the tyrant fell, all these regulations were abandoned. There was no less a reason to mention this attempt; when these princes held it to be an honor to endow the Acropolis and the lower city with edifices such as the temple of Athena, the temple of Apollo Pythios and the Olympeion, when t they labored to supply water profusely in the old and new quarters, why were they not occupied in correcting the irregularities of those streets on which they erected their H Hermes, executed by the hands of the best sculptors?

Note 1.p.56. This is the most natural interpretation of a statement furnished by the unknown author of a treatise erroneously attributed to Aristotle. (Oikonomika. II-5). See Wachsmuth. Die Stadt. Athen. II. 286. Note 2.

While these princes made sanitary and thus decorated the city, what dimensions and what appearance did they give to the residence that they inhabited from the second return of Pisistratus until the departure of Hippias into exile? According to what is known of their tastes, one would be tempted to believe that this residence must be ample and magnificent; but all that is known by historians is that it was situated on the Acropolis.[1] One finds elsewhere no allusion to a building, whose amplitude and luxury would be in accord with the wealth and power of those tyrants.

Note 1. p. 57. Herodotus. II-59.

The palace was the principal effort and the masterpiece of Mycenaean architecture; but it disappeared with the hereditary

royalties. It was a collective work, that when the city thought itself free, it desired to mark its power, and this work was the temple. The city has no sovereign other than the god that protected it, and this sovereign must be honored by lodging it royally. Men could have expected to see the tyrants, when they resumed under another form the role of ancient war chiefs, like them seek to enhance themselves in the eyes of their subjects by placing their lives within the enclosure of an important edifice; but they seem not to have had this ambition. While determining the reality of p power, they were more or less forced ho save appearances a and reckon with the feeling of equality; the civic soul was born. It would have been insolence to install themselves in a habitation, that by its grandeur and magnificence would have seemed to rival that of the gods. It seems then that by laboring for the city and for its glory, they sought to increase their prestige. What they built at great expense were aqueducts, fountains, gymnasiums, and especially temples. Thus they established themselves on the acropolises, because they found greater safety there; but nothing gives us reason to think, that anyone of them would have undertaken to arrange a habitation there, whose unusual size and brilliant decoration would have excited the admiration and envy of contemporaries.

The house of all these tyrants then must not sensibly differ from that of the richest of their subjects, unless in being more spacious.[2] Much space was necessary for a Clisthenes of Sicyon to receive and house during an entire year the 12 suitors of his daughter Agariste. That archaic house, that of men of high birth and great fortune, one believes that the type is recognized in an edifice represented on an Attic vase of the first half of the 6 th century, the celebrated cratera of Citias of Ergotimos, better known under the name of the Francois vase (Fig. 42).[1] This edifice is certainly the habitation of Peleus, toward which proceed the goddesses and gods invited to the wedding to take part in the festival. It presents the arrangement of a temple in antis. Behind them is perceived the facade of the house in which the feast is to be celebrated. At the back of the pronaos, an open doorway allows Thetis to be seen, who is seated

in the first room of the apartment and there awaits her guests. To make her more visible, the painter has slightly d displaced the columns. They must really be farther from the antes.

Note 1.p.58. We have already represented this facade in Vol. VII of the Histoire de l'Art, pa 441, Fig. 222; but we think it useful to give it again here from a new reproduction of the Francois vase, that renders the details better. We believe that we were in error in calling this edifice a temple. The study of the entirety and the presence of Thetis in the interior of the building rather indicates a house of beautiful appearance.

A fracture has removed a part of the image of the building; but that being symmetrical, it is easy to restore the whole, and from the elevation presented by the ceramic painter, and without having to add or even to interpret anything, one is able to offer a restoration of this facade and draw its plan. (Figs. 24, 31, 32). The Doric assumes proportions and adopts motives, of which no contemporaneous temple furnishes an example. Further, the material here is not thesame as in edifices intended for worship; on those the stone column is nowhere as slender; it does not diminish from the bottom to top in such a marked manner. What suffices to decide the q question is the presence of a base beneath the shaft. Where that is of wood, one always sees interposed between it and the ground a material that dampness cannot penetrate; the base here was of limestone or marble. This was a necessary precaution, never omitted by Mycenaean constructors.[3] The rear wall also appears to have been of carpentry. The rectangular bands crossing it represent timbers painted a different color from that enclosed by them and concealed by a monochrome plastering. As for the decoration of the capital and entablature, one can assume it to be made of a facing of slabs of terra cotta.

Note 2.p.58. This restoration with the accompanying commentary is inserted in the 4 th text of the great collection of plates published by Furtwängler & Reichold under the title of Griechische Vasenmalerei. Auswahl hervorragender Vasenbilder. It is the work of Reichold. The view is taken f from the middle an part, at a distance equal to twice the width of the building.

Note 3.p.58. Histoire de l'Art. vol. vi. p. 516-518. We are glad to correct here the error made in vol. VII, when we believed that we recognized there a stone column.

Here as on the supports of the fountains, the capital with its two annulets and very high necking is much wider than in the stone capital. It seems to be enlarged to better receive the soffit of the oak beams, more exposed to flexure than beams of stone; but what particularly forms the origiality of this facade is the composition of the entablature. On the cornice below the cymatium, instead of the panel bead or other ornaments found at that place on the temples, there is a moulding that recalls the Egyptian cavetto, whose hollow is filled by the same leaves that ornament it in the v valley of the Nile. We have so far found this singular arrangement before only on a funerary stele.[1] The same cavetto and leaves abbear to have decorated the capital of the ante. Finally, where the treatment again varies from the classical type is, when a half triglyph is placed at the end of the frieze. On the temples a complete triglyph always terminates the Doric frieze at the angles.

Note 1.p.60. Histoire de l'Art. vol. VII. p. 550, Fig. 251.

What does not fail to surprise one in that image of the royal dwelling is the rounded roof, with the ellipsoidal c curve crowning it. One asks whether it is necessary to see there the indication of a dome on a square plan that covered the megaron; but Greek architectsre appears to have never known that arrangement. We bilieve the explanation is very simple. What one has there is an abbreviation of the triangular pediment. In the band on which extends the procession of this illustrious wedding, the painter could not give the pediment its true form without encroaching on the rich border serving as an enclosure, which would have been ungraceful, or without much reducing the height of the personages, that he did not wish to do. After all, the building was only an accessory. This is because the artist had already signified it by drawing it at a much smaller scale than the actors in the scene; he used the same liberty in contenting h himself with indicating and recalling by an entirely conventional sketch the existence of the pediment. For identical reasons, he has again had recourse to this expedient, when

he had to represent a fountain in another scene on the Tra- [illegible] to have more freedom, we learn that the pediment ordinarily crowned edifices of this sort, and all those having a com- [illegible] entablatures (figs. 32, 36).

[illegible]

There are works of a different kind, those of harbors, w [illegible] have been inaugurated in the age of the tyrants; but it is [illegible] their nature, they have not left such clear traces as the channels cut in the solid rock or the masonry concealed in [illegible] of the piers as on the walls of the docks sheltering the t triremes. As soon as men ceased to maintain and repair these structures, it soon separated and displaced their materials. If there remain some ruins attached to the bottom, vaguely seen under the water, these are not suited for exact drawi- ngs, and one can scarcely study their masonry with suffici- ent precision to distinguish the later repairs from the most ancient parts of the work. Placed at the outlet of the two most important valleys of the peninsula, those of the Cays- ter and of the Meander, Ephesus and Miletus must have occu- pied themselves in regulating the courses of their rivers, which already tended to become sluggish at their mouths; t [illegible] ed by quays; handling the merchandise was better on wall ; lined stone slabs than on a muddy bank. It is believed that the places of these basins are discerned, and their outlines [illegible] buried under a thick layer of the deposits of ages. To obt- [illegible] only the evidence of Herodotus, where he praises the Samian "for having executed three of the greatest works existing in all Greece." 1

Note 1. [illegible] Herodotus. iii. 60.

We have already mentioned two of these works, the temple [illegible]

he had to represent a fountain in another scene on the cratera;[1] Now in other paintings in which the designer arranged to have more freedom, we learn that the pediment ordinarily crowned edifices of this sort, and all those having as a common character slenderness of the columns supporting light entablatures (Figs. 32, 36).

Note 1.p.61. Histoire de l'Art. Vol. VII. Fig. 221.

There are works of a different kind, those of harbors, w which like the aqueducts, public fountains and sewers, must have been inaugurated in the age of the tyrants; but it is rare that the historians mention them, and even because of their nature, they have not left such clear traces as the channels cut in the solid rock or the masonry concealed in the midst of hills. The waves of the sea beat on the sides of the piers as on the walls of the docks sheltering the t triremes. As soon as men ceased to maintain and repair these structures, it soon separated and displaced their materials. If there remain some ruins attached to the bottom, vaguely seen under the water, these are not suited for exact drawings, and one can scarcely study their masonry with sufficient precision to distinguish the later repairs from the most ancient parts of the work. Placed at the outletsof the two most important valleys of the peninsula, those of the Cayster and of the Meander, Ephesus and Miletus must have occupied themselves in regulating the courses of their rivers, which already tended to become sluggish at their mouths; t they certainly had led the water into great basins surrounded by quays; handling the merchandize was better on well j joined stone slabs than on a muddy bank. It is believed that the places of these basins are discerned, and their outlines in the marshes in the plain; but all these structures are buried under a thick layer of the deposits of ages. To obtain an idea of what those Ionian cities undertook with a v view of improving and equipping their harbors, one then has only the evidence of Herodotus, where he praises the Samians "for having executed three of the greatest works existing in all Greece."[1]

Note 1.p.62. Herodotus. III. 60.

We have already mentioned two of these works, the temple of Hera[2] and the aqueduct of Eupalinos.[3] Here is what the

historian says of the third:- "This is a dike in the sea, that encloses the harbor. It has a depth of about 20 orgyggies and a length of two stadia." Two stadia are 1161 ft.and there is nothing to suggest doubts; but one asks whether the other dimension is not too great. Twento Orggies seem to be 116.5 ft., according to the term used by Herodotus, that the structure had the height of 114.8 ft. below the water level; now at the point at which are seen the remains of the dike, marine maps give only a depth of 55.8 ft. It is diffucult to assume that in a harbor into which flows not aven a brook, the bottom has been raised to such an extent. One can no longer admit that the dike rose above the level of the sea so much as 55.8 ft. That would indeed have been useless labor, and that excessive height would have c excessively complicated shipping and landing, that in harbors constantly occur beside the piers by means of stairs c constructed in their sides. The samians that did the honors of their city for the curious traveler might increase the figure representing the height of the submerged portion of the dike in order better to arouse his admiration; how could the visitor conducted around by them verify the accuracy of their statement?

Note 2.p.62. Histoire de l'Art. vol. VII, p. 615-617.

Note 3.p.62. The same.vol. VIII. p. 24-29.

Note 4.p.62. E. Ardaillon. (Latin). 1898. p. 43.

If the araces of the ancient dikes have not been found at Samos, there are very important ruins of them at Mitylene (Metelin) in the north port.[1] Considering the use made of hydraulic cement in the foundations of these two dikes, one hesitates to date their execution beyond the 6 th century. Yet what one must retain of the observations to which these remains have given rise, at Lesbos as in the harbors of Piraeus, the wall enclosing the city continues on the dikes. It was doubtless the same at Samos. This was the sole means of preventing the enemy from making himself master of the port by setting foot on the dyke. One will note that the dikes were cut in some places by channels from 4.9 to 6.6 ft.wide. Different explanations have been given for this arrangement, that has been found elsewhere. I should willingly believe that men had thought to reduce thus the intensity

[illegible]

The most ancient examples of these works were perhaps given by Corinth. In the art of naval constructions its engineers had been masters and inventors. They had created new types [illegible][1] [illegible] required on the two seas plowed by its vessels, and at least one of them, the Lechaeon, that opened on the gulf of Corinth and which looked toward the West, could never be more than artificial port, a basin excavated by the hand of ma- in a mass of sand, that forms on that side the slope of t- shore.[2] A quite large lagoon appears to correspond to the [illegible] the remains of the entrance jetties, the walls of the basin and the docks of the galleys. At least a part of the work [illegible] 7th centuries. From the time of the Bacchiades and especially under the Cypselides, Corinth had a commercial and war navy for which a shore could not suffice for beaching. On the contrary at Cenchrea on the other sea, men only had to [illegible] are still visible in the transparency of the water. One also perceives the remains of levees that divided the port into several compartments, to facilitate landing from the sailin- and discharge of merchandise.[3] It is easy to find on the g- [illegible]

of pressure of the waves exerted on the external face of t the work by opening a passage to the waves.

Note 1.p.63. Koldewey. Die antiken Bauresten der Insle L Lesbos. p. 58, Pl. II.

However concise is the stamement furnished by Herodotus concerning that work, which like tunneling the mountain must date from the reign of Pericles, it suffices to prove t that henceforth the Greek knew how to carry out successfully these enterprises in spite of the difficulties presented, and that will always occur in works executed under water. The most ancient examples of these works were perhaps given by Corinth. In the art of naval constructions its engineers had been masters and inventors. They had created new types as everywhere else men attempted to reproduce.[1] To house the triremes that it rad been first to construct, harbors were required on the two seas plowed by its vessels, and at least one of them, the Lechaeon, that opened on the gulf of Corinth and which looked toward the West, could never be more than artificial port, a basin excavated by the hand of man in a mass of sand, that forms on that side the slope of the shore.[2] A quite large lagoon appears to correspond to the site of the ancient port; perhaps excavations would uncover the remains of the entrance jetties, the walls of the basin and the docks of the galleys. At least a part of the works that is covered by the dune must date back to the 8 th or 7 th centuries. From the time of the Bacchiades and especially under the Cypselides, Corinth had a commercial and war navy for which a shore could not suffice for beaching. On the contrary at Cenchrea on the other sea, men only had to utilize a harbor intended by nature, quite at the bottom of the gulf of Egina between two promontories. To shelter the vessels there from the surf sufficed two dikes, whose ruins are still visible in the transparency of the water. One also perceives the remains of levees that divided the port into several compartments, to facilitate landing from the ships and discharge of merchandize.[3] It is easy to find on the g ground the place occupied by the diolcos, the wide road crossing the isthmus, where it was only 3.75 miles wide. Even war ships were dropped on rollers there from one sea to the other.[4] The merchandize which did not stop at Corinth also

took that route. Landed at Schoinos, a little port opposite Kenchrai, they were transported on wagons to the opposite shore, to which in the calms of summer boats could come to load, scarcely wetted at a little distance from the shore. The texts in which is a mention of the diolcos only date from the 5 th century; but they allude to this hauling of vessels as a practice known to all and long established.[5] Certainly to the first promoters of the soaring and enterprising genius of Corinth must be attributed the creation of this road and of this service, with the machines that it a assumes and the gangs of laborers charged with it. In his desire to favor and develop the commercial movement, had Periander not conceived the project of piercing the isthmus, that project which Nero attempted to execute, and that contemporaneous industry has finally realized.[1]

Note 1.p.64. Thucydides. O. 13.

Note 2.p.64. E. Curtius. Peloponessus. Vol. II, p. 536.

Note 3.p.64. The same. p. 537, 538; pl. XX.

Note 4.p.64. Thucydides. VIII. 7.

Note 5.p.64. Aristophanes. Thesmoph. verse 550.

Note 1.p.65. Sosicrates, quoted by Diogenes of Laertes. (I. 96).

In describing the works that the Greeks executed for adapting their soil to the needs of a policed society, we have so far found only one road of some importance for mention, that for crossing the isthmus. This is because roads for w wagons have never had but a very secondary importance in G Greece. Most of the cities could communicate with each other by sea. Yet there were some cities like those of Laconia, Arcadia and of Beotia, as well as some celebrated sanctuaries like Delphi and Olympia, that were situated far from t the coast. The Greeks could not dispense with arranging for the heaviest goods easy access to those populous cities. It had also been necessary to open ways by which the solemn p processions could ascend in beastiful order to these temples, by which they could bring without trouble those horses and chariots that were to compete for the crowns so passionately desired.

Besides innumerable trails and mule roads, Greece had true roads, whose construction and maintenance required an intel-

cut the path, and a landslip has changed its direction. At the first moment men believed that they saw these grooves cut in the stone by the wheels of chariots; but more careful examination has revealed the true character of these grooves.

explain their origin by an action so irregular as that of

cognized there are grooves cut with tools, sunken rails analogous to those of our tramways. When the wheels were in these grooves the draft animals had less difficulty in hauling their load. To profit by that advantage the wagoners o only had to employ on these roads wagons with the distance of the wheels apart fixed by the distance between the rails.

Note 2.p.35. We merely summarize here very briefly the considerations and observations presented by Ernest Curtiu

cute das Wegebaus bei den Griechen.

intelligent and sustained effort.[2] Their traces have disappeared in the plain, except where are still seen the foundations of the roads on which the swamps were crossed; in t the mountains, where they were made on the solid rock, the ground has best retained their impression. In some valleys of central Greece and Peloponessus are perceived in the ground of the existing road or near it, parallel grooves that cut deeply into the solid rock. One can sometimes follow t them for a long time, even to the place where a breach has cut the path,and a landslip has changed its direction. At the first moment men believed that they saw these grooves cut in the stone by the wheels of chariots; but more careful examination has revealed the true character of these grooves. The distance apart and the depth are too uniform for one to explain their origin by an action so irregubar as that of the chariot jolting over an uneven ground. What must be recognized there are grooves cut with tools, sunken rails analogous to those of our tramways. When the wheels were in those grooves the draft animals had less difficulty in hauling their load. To profit by that advantage the wagoners o only had to employ on these roads wagons with the distance of the wheels apart fixed by the distance between the rails.

Note 2.p.65. We merely summarize here very briefly the c considerations and observations presented by Ernest Curtius in one of the most interesting essays, entitled Zur Geschichte des Wegebaus bei den Griechen.

The difficulty was in the meetind of two wagons, for there was usually but one track, as we would say. Hence arose frequent disputes, that might change into violent and murderous brawls. Oneirecalls theocombat that in the legend arose on this account between Oedipus and Laios. Oedipus was unwilling to leave the road to give place to the chariot of the old man. To prevent these conflicts, sidings were sometimes arranged where the nature of the ground did not permit one of the teams to occupy the border of the road. There are places where the two grooves became four, or two tracks bent to the right, while the two others turned to the left. Between the rails, where the horses or oxen must haul, the irregularities of the ground were filled by deposits of sand or pebbles; some vestiges of these fills have been found.

In spite of the precautions taken, these roads followed the bottoms of the valleys and scarcely suited a great movement of travelers and merchandize; they remained very narrow and could only be traveled very slowly. Most transportation occurred on the back of an ass, mule or horse, as in Greece today, where one could not have recousse to the vessel. A much greater width was given to the sacred ways, crowded by actual multitudes on certain days. This can be judged by the ample road, that from the port where all the Ionians landed near Miletus, led to the temple of Branchides. Somewhat similar was doubtless done for other roads, that were longer and had the same character, such as those from Elis to Olympia; Cirrha to Delphi, and Athens to Eleusis. Bridges were there thrown across the torrents and the road was paved, at least in places, as it certainly was at the isthmus for the entire extent of the road of the diolcos.

If the Greeks had traced roads that connected the ports with the cities in the interior, they nowhere attempted to create them along their steep or jagged coasts. It is necessary to wait till the reign of Hadrian for one to be able to go by land from Megara to Corinth, otherwise than by Kakiscala, a detestable trail, that I passed in my youth, not without having more than once felt my mule slip on the brink of a precipice. Perhaps by not opening a more convenient r route across the isthmus, the Greeks yielded to fears, that lead our engineer officers to refuse to the inhabitants of the frontier more than one useful road on the pretext of n not affording passage to a foreign invasion, but it was the same in other parts of the country, where these fears could not make themselves felt. Between maritime cities located on the same coast, there was no connection except by boats. In the matter of roads, this people restrictad itself to the strictly necessary, even when its civilization was most brilliant. For it, when one desired to travel rapidly, if he could not jump into a boat, he walked; at need he ran; the walker went everywhere and took the most direct routes. The national hero of the Hellenic race is Achilles "with light feet." This prowess of the runner, Greece has always had in high esteem. At the beginning at Olympia was no test other than the race, and when great variety was introduced into

the games, the exercise by which they opened was always the race, there and in other solemnities of the same kind, the race that in what was termed the dolichos dromos, compelled the contestants to pass around the stadium 12 times without stopping, a distance of more than 1.5 leagues (3.75 miles).

Chapter VII. FUNERARY ARCHITECTURE.

1. Decadence of Funerary Architectore; its Explanation.

During the course of the centuries that saw the marvel of the temple originate and increase, funerary architecture in Greece has only a faded part; it no longer produces works that can be compared, not even to the domed tombs of the M Mycenaean age, so sumptuously decorated, nor again to the spacious chambers preceded by a long corridor, that the men of that time cut in the tufa of the hills of Argolis, or e even in the deep pits in which on the acropolis of Mycenae were deposited resplendent treasures. In the most careful burials of the 7 th and 6 th centuries, the pit is narrow and of small depth; the equipment no longer has the riches and variety of that of the tombs of the primitive period or even that of the cemeteries of the geometric style. As for the external part of the monument, it rises but little above the ground and has received no ornaments that call t the attention of the passer.

What is the reason for that difference?

When the architect displays so much invention and genius in constructing and decorating the temple, why has he not employed the resources placed in his hands by the two canonical orders and the ample diversity of their treatment?

Different causes must have contributed to produce the effect that we mention. There is first the change that occurred in the ideas on the subject of the condition of the dead,[1] about the end of the Homeric epic period. From the moment when one ceased to regard them as inhabiting the tomb and continuing to live there a life similar to the terrestrial life, he was less compelled by imperious and anxious preoccupations to ensure to them a commodious and luxurious habitation. As the hypothesis of Hades extended, the common asylum of all the shades, and the rite of cremation corresponding to that hypothesis became a more general custom, t the arrangement of the tomb lost its importance. If the primitive conception, with all the contradictions that it implied, did not cease to persist in the popular soul, the f final conception that marks an advance in reflection could only exert a certain influence on funerary architecture. T The princes of the Eupatrides alone had been able to erect

monuments, whose dimensions, decoration and equipment were in accordance with the position that these chiefs of the people occupied in the city; now it was especially on the directing classes, as we should say, that was imposed the doctrine by which the poets were inspired, and that must be adopted soon afterward by the philosophers, that doctrine which had as a logical result the simplification and impoverishment of the tomb.

Note 1.p.68. Histoire de l'Art. Vol. VII, Book XII, Chap. II, 3.

Other tendencies and other sentiments then concurred in relegating funerary architecture to the second plane, preventing it from taking the same flight as religious architecture. The time had come in which was made in Grecian society a prodigious display of curiosity, ambition, ardent and creative activity. Everywhere, at the most remote part of the Euxine, on the coasts of Africa, in Italy and Sicily, and farther yet toward the West, colonies were founded, of whom many soon became more populous and more prosperous than their mother countries.

In the mother country as in all foreign Greece, scattered and fragmentary, these discoveries of unknown lands, these enterprises and their dangers, this abrupt growth of newborn civies overexcited the individual. The life led by the entire people was too mobile, intense and passionate, for the dead to hold a place in it, that they had in that of former generations. Where ideas were modified very rapidly and men were always in movement, it was scarcely possible for the dead still to be on the part of relatives and friends, the object of the same fearful solicitude and of such profuse liberality as in the past.[1]

Note 1.p.69. Böhlau, one of the best observers, that has studied the Greek cemeteries, notes this impoverishment of the funerary equipment in regard to the cemetery, that he explored at Samos. (Aus ionischen und italischen Nekropolen. p. 22).

At the same time that the Hellenes thus subdued on all s sides the barbaric world, they organized themselves very strongly under the form of autonomous cities, both in their natal country as on those distant shores, where they had s set foot. The ancient hereditary royalties have

set foot. The ancient hereditary royalties have disappeared, or if in certain cities their names remain, this has rather the appearance than the reality of power. That in the city is in the hands of those called equals at Sparta. According to the time and place, these equals are more or less in number. Here some families, who claim to descend from the gods or legendary princes, divide the magistracies and all authority; there are all the citizens, rich or poor, associated or claim to be to be so, at least by their votes in the assembly, in the conduct of public affairs; but everywhere, whether the constitution be narrowly aristocratic or inclines to democracy, the same sentiment manifests itself in e each of these communities:- this is the suspicious love of equality. Whether they were some hundreds or thousands, all those on whom the law conferred the same rights are perpetually occupied in watching each other, in order to prevent anyone among them from having more than his share of influence and power. Whoever makes a display of his nobility and his fortune alarms and hurts the pride of all those members of his caste or citizens jealous of their privileges, who do not wish him to leave the rank; he is very quickly suspected of aspiring to tyranny. Now for the ambitious the essential thing is to conquer popularity; but among the means offered to him for striking the imagination of the multitude for his benefit, perhaps none is more efficient than the l luxury of obsequies and the magnificence of the tomb. Under the impulse of the emotion that reigns in the city, when it has just lost one of its chiefs, souls are more sensitive than at any other time. The erection of funerary monuments similar to those of the Mycenaean age, or pomps like those represented on the vases of the Dipylon aroused all the memories of the past; in perpetuating the memory of services rendered, they would singularly elevate the reputation and prestige of a certain family for the benefit of that one of its members, who has conceived the idea of a violent or disguised usurpation. It is known what advantage the Roman aristocracy derived for centuries to maintain its prestige f from the spectacle given to the people by the imposing arrangement of its funeral rites, the long train of consuls a and of triumphant soldiers of former times, who accompanied

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er the eyes of the multitude.

Men divined this danger; under the power of these suspic-
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ation of the corpse, the lamenting women should tear their
chest and cheeks with their nails; he opposed that there
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[illegible]
would not permit an entire ox to be sacrificed. He authori-
zed no one to follow the procession, except very near rela-
tives and none of over sixty years. He forbade placing in
the sepulchre with the body more than three vestments. He
added that one must not frequent other funerals than those
of the family to which he belonged. Finally a slightly lat-
er law, whose author is not named to us, decided as Cicero
asserts concerning Demetrius of Phalerum, that no one had
the right to build a tomb, "that required from ten workmen
more than three days of labor."[1] Not with such few men and
in so little time could one construct something, that even
afar resembled either the domes, or even the hypogeums that
sheltered the remains of the princes of the Achaian epoch.

Note 1.p.71. *Cicero, de Legibus. II, 23, 26; Demosthenes, Macartatos; Plutarch, Solon. 21.*

We are informed in some detail only in regard to Athens;
but there are indications that give reason to think that t
[illegible]
cian world. For example, here is a law recently discovered
for Nisyros, a little island near Rhodes:- it forbids under
severe penalties men from erecting over any buried corpse
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one infraction of that rule; there have been found in the
[illegible]
square base and ornamented by garlands and bucranes; but
it is no less true, that a prohibition of that kind was
[illegible]
of the Mycenaean age, or to create for a tomb connected with

their descendant through the city to his last dwelling, under the eyes of the multitude.

Men divined this danger; under the power of these suspicions and fears, measures were taken to restrict the theatrical equipment of funerals, the dimensions of the tomb and the value of the equipment buried there. This is evidenced by certain arrangements in the laws of Solon. The legislator had forbidden, that during the exhibition and transportation of the corpse, the lamenting women should tear their chests and cheeks with their nails; he opposed that there should be heard a prepared lamentation, i.e., one of those songs in which were celebrated the glories of ancestors; he would not permit an entire ox to be sacrificed. He authorized no one to follow the procession, except very near relatives and none of over sixty years. He forbade placing in the sepulchre with the body more than three vestments. He added that one must not frequent other funerals than those of the family to which he belonged. Finally a slightly later law, whose author is not named to us, decided as Cicero asserts concerning Demetrios of Phalerus, that no one had the right to build a tomb, "that required from ten workmen more than three days of labor."[1] Not with such few men and in so little time could one construct something, that even afar resembled either the domes, or even the hypogeums that sheltered the remains of the princes of the Achaian epoch.

Note 1.p.71. Cicero, De Legibus. II, 23, 26; Demosthenes, Macartatos; Plutarch, Solon. 21.

We are informed in some detail only in regard to Athens; but there are indications that give reason to think that t the same phenomenon was produced at other places in the Grecian world. For example, here is a law recently discovered for Nisyros, a little island near Rhodes:- it forbids under severe penalties men from erecting over any buried corpse any monument whatever.[2] Doubtless practice admits more than one infraction of that rule; there have been found in the island over the sepulchres cylindrical pedestals set on a square base and ornamented by garlands and bucranes; but it is no less true, that a prohibition of that kind was not made to induce the architect to continue the traditions of the Mycenaean age, or to create for a tomb connected with

the new beliefs, types that had the amplitude and beauty of those, whose use had gone out of cashion. This is confirmed by the study of Attic sepulchers, those best of all known to us for this period. If those were always of mediocre effect, it is not because the worship of the dead had then fallen into desuetude. One has a curious indication of the power that this religion still maintained over the minds, in the full age of pericles. Where the tombs of the Mycenaean type had remained visible, it seems that they continued to receive the respect of the villagers in whoce domain they were found. The fact seems to be proved for the monument of Menidi;[1] it is probable that the Acarnians regarded it as enclosing the remains of some local hero, a patron of the district. The rite of funerary homage appears to have been perpetuated very long after the passing of all memory of the ancient dynasties to whom those monuments belonged. There among the remains of offerings found in the dromos or passage by which one reaches the dome have been found fragments of vases of the 5 th century, mingled with the remains of Mycenaean industry and those of the time when the geometric style prevailed. It has been supposed and not without probability, that it was the occupation of Decelia by the Spartiates in 413, who by making vacant that part of the territory, forever ended the celbration of those ceremonies.[2]

Note 2.p.71. Berl. Phil. Woch. 1896. p. 190 (Greek).

Note 1.p.72. Histoire de l'Art. vol. VI. p. 361-362, 414-417.

Note 2.p.72. Wolters in a Memoir read at Archaeol. Gesell. of Berlin, of which a summary was given by Berl. Phil. Woch. 1899. p. 315-316.

2. The Attic Tomb.

In the cemetery of the Dipylon that has furnished us with such precious information on the interments of the period of the geometric style, there are only slight traces of burials that can date back to the 5 th century. The two or three tombs that can be attributed to that epoch, according to the fabrication of the vases whose fragments were found there, have suffered too much for it to be easy to restore their primitive appearance; all that can be seen is, that they were surrounded by mounds of small height.[3] By certain cemeteries of Mesogea, that have not been ravaged by later

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of Valanidezza and of Vourva appear to have been family cem-
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patrides, who had their residence and property in the fer-
ile plain dominated by the eastern side of Hymettus.[1] These
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of the 4th century, where each member of a gens had his
allotted place. Demosthenes mentions one of them, that he
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that called the tomb of the Bouselides. There is an enclos-
ure of very great extent in the ancient manner."[2]

[illegible]
p. 88-90.

[illegible]
A, F; p. 106-112, pl. G. (Athen. Mitt. Vol. XV. p. 213-329,
pls. 38, XI.

Note 2. p.75. Demosthenes against Macartatos. 79. See Syn-
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presence of a wall, that surrounds most of the graves, [illegible]
evidencing the relationship connecting the dead, whose per-
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va, the tombs were covered by one of those artificial mounds
that Homer calls tymbos, mounds to which was nearly always
given a base and especially a facing of stone to ensure its
solidity and duration. If that enclosure no longer remains
here except for scarcely half the perimeter, it must be that
these great blocks have been used again in the constructio[n]
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the day that the pick was applied to it, a height that at
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nail in the view that we give of the area of the excavations.
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restorations, one can best form an idea of what the Attic tomb was in the 7 th and 6 th centuries. These cemeteries of Velanidezza and of Vourva appear to have been family cemeteries; there during about a century were interred the Eupatrides, who had their residence and property in the fertile plain dominated by the eastern side of Hymettus.[1] There is still mention of these hereditary tombs by the orators of the 4 th century, where each member of a gens had his allotted place. Demosthenes mentions one of them, that he says was "common to all descendants of Bouselos. This is t that called the tomb of the Bouselides. There is an enclosure of very great extent in the ancient manner."[2]

Note 3.p.72. Brückner & Pernice. Ein attischer Friedhof. p. 86-90.

Note 1.p.73. Deltion archaiologikon. 1890. p.16-28, pls. A, B; p. 105-112, pl. G. (Athen. Mitt. vol. XV. p. 318-329, pls, 9@, X).

Note 2.p.73. Demosthenes against Macartatos. 79. See against Enbulides. 28.

At Velanidezza this character is best emphasized by the presence of a wall, that surrounds most of the graves, thus evidencing the relationship connecting the dead, whose remains they received. It is made of blocks of tufa separated by intervals filled with bricks (Fig. 44). Here as at Vourva, the tombs were covered by one of those artificial mounds that Homer calls tymbos, mounds to which was nearly always given a base and especially a facing of stone to ensure the solidity and duration. If that enclosure no longer remains here except for scarcely half the peeimeter, it must be that these great blocks have been used again in the construction of a neighboring church or house (Fig. 45). Although partially destroyed, this wall had preserved to the mound, until the day that the pick was applied to it, a height that at the centre reached 11.8 ft. .nd a contour, that at least r recalled the circular outline; one distinguishes it very w well in the view that we give of the area of the excavations, as it appeared when the excavations had just been completed. (Fig. 46). On the contrary, at Vourva the same precaution had not been taken, and the mound was much more deformed by the effect of the rain. One perceives more than one bank of

At Velanideza were discovered 19 interments

sarcophaguses, that judging by their forms and by the lev-
el at which they were found, seem to have been placed here

that date from even the foundation of the cemetery, Stais,
the author of the excavation, divides them into two catego-

in the erection of the tumulus. In the first group he plac-
es first a double tomb (Fig. 45 E, 2), that has over its
two graves a base constructed of large and small stones, a

actually fell into the cavity. Which proves that the simil-
arity of a tomb to the same sort uncovered at Vourva. There
beneath the base of earth were only 7 tombs, and one of th-

This is a sort of coffer 5.12 ft. high divided into three
unequal compartments by internal partitions. these are of

earth and small pebbles. This filling was done after the

to have been inserted as ornaments large clay slabs burned
in the oven and painted, several examples having been found
elsewhere in Attica. They are of quite careless execution
and represent various scenes of the obsequies, the exhibit-
ion of the dead, the funerary lamentations and the prepara-
tion of the procession (Fig. 49).[1]

The cover forming the top of the structure was intact; it
was necessary to make a hole in it to reach the large pla-

very slight projection, where is scarcely found the appearance of the primitive tumulus (Fig. 47).

At Velanidezza were discovered 19 interments beneath the mound; in this count are not included 4 funerary urns and 6 sarcophaguses, that judging by their forms and by the level at which they were found, seem to have been placed here quite late; probably in the Roman epoch they were inserted in the superficial layer of the mound.[1] As for the tombs of that date from even the foundation of the cemetery, Stais, the author of the excavation, divides them into two categories; some of them appear earlier and some others later than the erection of the tumulus. In the first group he places first a double tomb (Fig. 45 E, Z), that has over its two graves a part constructed of large and small stones, a sort of tub, whose walls were about 3.3 ft. high (Fig. 48). These two troughs were formerly covered by stones, that eventually fell into the cavity. Which proves that the similarity of a tomb to the same sort uncovered at Vourva. There beneath the heap of earth were only 7 tombs, and one of these at once arrtacted attention by its singular appearance. This is a sort of coffer 5.12 ft. high divided into three unequal compartments by internal partitions, these are of crude bricks, like the external walls; this increase of solidity of the mass, whose cavities were further filled by earth and small pebbles. This filling was done after the construction of the tomb. In the walls of these coffers must have been inserted as ornaments large clay slabs burned in the oven and painted, several examples having been found elsewhere in Attica. They are of quite careless execution and represent various scenes of the obsequies, the exhibition of the dead, the funerary lamentations and the preparation of the procession (Fig. 49).[1]

Note 1.p.76. Collection Somzee, Munments de l'art antique, published by Adolf Furtwangler. 1897. p.67-69; Figs. 94,95.

The cover forming the top of the structure was intact; it was necessary to make a hole in it to reach the large pit dug beneath two of the compartments, and whose bottom is 5.6 ft. below the ground. This cover was made of several superposed layers of clay, its edges projecting beyond the vertical walls so as to form a sort of cornice. Great stones to

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moulding. Sunk in the clay while it was still moist, they
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more bearing to this little structure. All around to a dis-
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Was it to cover the whole beneath the mound, that was re-
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a sort of sketch of architectural decoration? It is diffic-
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of the monument and very near it, the excavation uncovered
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sensibly lower (Fig. 45, 6 3). The hollow of this double c
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nes of birds and fragments of painted vases were found there.
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All that have made excavations in the cemeteries of Asia
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that at least there, the custom was at the close of the ob-
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part in the ceremony. At Myrrhina the heads of the statuet-
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bodies [illegible]. In one of those, all the heads
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the number of 16 were set on the surface bounded by that m moulding. Sunk in the clay while it was still moist, they scarcely served except to load the cover and thus to give more bearing to this little structure. All around to a distance of about 3.3 ft. a bed of whitish clay was placed on the ground and tamped; it was like a rug stretched beneath the monument.

Was it to cover the whole beneath the mound, that was raised over the sepulchre this mass of masonry, which gave it a sort of sketch of architectural decoration? It is difficult to believe this. Further, see what proves that this tomb was intended to remain uncovered and visible. Southwest of the monument and very near it, the excavation uncovered a trench formed by two walls of crude bricks about 1.6 ft. high; it was divided into two by a third wall lengthwise, sensibly lower (Fig. 46, ə ə). The hollow of this double c channel was cleared; besides ashes, very fine charcoal, bones of birds and fragments of painted vases were found there. There is no doubt that the vases to which these fragments belonged were purposely broken; by joining these fragments have been restored a plate of an oenochoe of archaic style. What the trench contained were the fragments of the funerary banquet; after that ended, the vases that had held the meats and the libation were broken and deposited in the cavity with what remained of the brands of the fire and the members of the victim. In that manner nothing of the offering was lost for the dead.[1]

Note 1.p.78. Stais in Athen. Mitt. vol. XVI, p. 321, 325. All that have made excavations in the cemeteries of Asia Minor and of Attica have observed there facts, which prove that at least there, the custom was at the close of the obsequies to break the figurines and vases, that had played a part in the ceremony. At Myrrhina the heads of the statuettes are sometimes found above the covering slab, while the bodies were inside the pit. In one of those, all the heads were piled in a corner, while the bodies lay on the ground. (Excavations of Pottier and Reinach). Even today in Greece, after having borne to the cemetery the dead clothed in his finest clothing, those clothes are rent before lowering the body into the grave; thus they are made useless. That occurred

under the eyes of Pottier at the burial of Petros, the old servant of the French School (1880). The feeling is the same [illegible] which it was later buried certainly did not exist; the rites [illegible] ent. This further does not appear to have been the only one [illegible] nucleus of earth, were protected by a flat roof, there by [illegible] that formerly entered into the composition of these covers.

What is true of Vourva is no less so of Velanideza. There also a mass of stone and earth surmounted one of the [illegible] (Fig. 45, 3,2). Why did they take the trouble to erect this [illegible] of the mound?[1] One is also inclined to regard two other tombs (Figs. 45, 47, 4, 7) as preceding the building of the mound. There is no external and visible construction; but [illegible] below the natural soil in a pit just the size of the wooden [illegible] reaching the level of the plain, one first had to pass [illegible] mound was built, and they would have been left on the surface [illegible] ous the memory of the dead to whom they had been consecrated; later, they would have suffered the fate to which were [illegible]

under the eyes of Pottier at the burial of Petros, the old servant of the French School (1880). The feeling is the same as that which caused the breaking of the vases and figurines.

When the tranch served for these uses, the tumulus beneath which it was later buried certainly did not exist; the rites were performed under the open sky at the foot of the monument. This further does not appear to have been the only one representing the first state of the cemetery. Two other tombs seem to date back to the same period (Fig. 46, B, G); they likewise hava a built portion over the pit, that assumed the rectangular form in one, while it was round in the other; but this was a facing of pebbles that enclosed the nucleus of earth, here protected by a flat roof, there by a hemispherical dome. Lying around it were found the stones, that formerly entered into the composition of these covers.

What is true of Vourva is no less so of Velanidezza. There also a mass of stone and earth surmounted one of the graves, whose place corresponds to the centre of the tumulus. (Fig. 45, E, Z). Why did they take the trouble to erect this mass, it it must immediately disappear under the embankment of the mound?[1] One is also inclined to regard two other t tombs (Figs. 45, 47, H, 7) as preceding the building of the mound. There is no external and visible construction; but the pits are exceptionally excavated. They terminate 9.8 ft. below the natural soil in a pit just the size of the wooden coffin, whose remains were found there (Fig. 48). If before reaching the level of the plain, one first had to pass through the entire height of the tumulus, would he have descended so low? With the position occupied by these interments, the work could be undertaken only when the workmen executed it in entire freedom on the uncovered earth. The dead being once buried, there must have been placed over the pit where he reposed a cippus or stele; if these monmuents were not found, this is perhaps by reason of a restoration made in antiquity itself. They would have been displaced when the mound was built, and they would have been left on the surface of the ground to continue to recall to future generations the memory of the dead to whom they had been consecrated; later, they would have suffered the fate to which were exposed all cut marble; they would have been cast into the

lime kiln. It is further possible that one of them has been preserved to us by some happy chance. The only information that we have concerning the subject of the celebrated relief, commonly called the warrior of Marathon, is that it came from Velanidezza.[1] Who knows if this stele was not formerly erected over one of the tombs of the cemetery excavated by Stais?

Note 1.p.79. Cavvadias. Glypta ton ethnion Moyscioy. No. 29. The painted stele of Lyseas also appears to habe come from the same source(The same, No. 30).

Each cemetery in question then commenced with two or three isolated tombs, whose place was marked by a sign, by some monument. These tombs attracted others; men desired to be buried near a father or ancestor, a citizen that by his acts and by the offices he had held, had cast some lustre on the family or on the phratry to which he had belonged, and the idea did not fail to occur to honor him by a common monument of all the dead, whose remains were thus grouped in a small area. The most simple means for obtaining this result was to adopt the type of the tumulus, this type that epic poetry had made familiar to all imaginations; was not this sort of sepulchre assigned to its heros, to Achilles, Ajax and yet others, to whom many noble families claimed to refer their origin in those centuries in which the aristocracy dominated? By the arrangement of the tombs, particularly in the cemetery of Velanidezza, one divines how matters passed. When it was decided to build the mound, to it was given as a centre the primitive graves, thus that had been the first nucleus of the cemetery.

At that point the cone of earth attained its greatest height; thus the new tombs were not placed there. Examine the plan (Fig. 45); they are all at the exterior, as if arranged in a circle around the group of the most ancient graves. To excavate these it was necessary to pierce the mound; thus they were only made of a moderate depth; the pits do not r reach or barely exceed 6.6 ft. Small walls are seen near s several graves and seem to have been built for the purpose of retaining the earth while the spade of the grave-digger completed his work.[1] No cippus of masonry on any one of these graves near the perimeter; for what purpose could that

that superstructuee have served, since as soon as the grave was closed, it must disappear beneath the heaped earth?

Note 1.p.80. Deltion. Pl. B, Fig. 1.

At Vourva are much fewer graves, and their arrangement is less regular, less significant at first sight (Fig. 47); yet one easily distinguishes the graves preceding the construction of the tumulus (A, B, G, D) from those that may be termed recent (E, Z, H). The latter were found quite near the edge of the mound and their depth is quite small (from 1.3 to 3.3 ft.). There the virgin soil is not even disturbed; one is contented to give in haste some blows of the pick in the soft earth of the mound; If in certain respects the cemetery of Vourva may seem less interesting than that of Velandezza, on the other hand it presents a curious peculiarity. We have mentioned the trench arranged near the principal tomb, and whose purpose we have determined (Fig. 47, O O). It was covered by the tumulus; but the rite that it served to accomplish could not be interrupted, because the condition of the place had been changed; it was the expression of beliefs so profosndly imprinted in the Grecian soul. They were freed from making the trench again by transferring it elsewhere; we find it there at the peimeter in the form of a straight line, formerly tangent to the circle once described by the base of the tumulus (Fig. 46 H). This channel is much longer than that which it succeeded; this is because it was used more on account of the number of the dead, that reposed beneath the common mound. Thus has collected the remains of much pottery in and around the trench. When the t trench was filled, it was emptied; the fragments resulting from the more recent anniveesaries there took the places of those heaped by the ceremonies of earlier years. It was possible to restore several vases broken in those funerary feasts, plates, cups, amphoras and crateras.[2]

Note 2.p.80. Athen. Mitt. vol. XV. p. 326, pls. X, XI,XII.

Examination of the fragments of vases supply information, that casts some light on these cemeteries. Thus for what comes from Vourva, the style of the two plates is the same as that of another that came from the great one; then there did not pass a long time from the digging of the first graves and the erection of the tumulus. Taking the entirety of

the finds, one distinguishes vases of several sorts, not c contemporaneous with each other. Some of them belong to the [illegible] [illegible] [illegible] ating a feast scene, one reaches the series of Attic vases [illegible] of the successive phases of the development of ceramics, and the passage from that to another represents the efforts of at least a generation of workmen. That all these vases of different ages may find themselves collected thus in one d deposit, it was necessary for more than one century for men to continue to bury in this cemetery, or in any case to cel- [illegible] are nearly in accord in admitting that the geometrical sty- [illegible] the 7 th century, and that about the middle of the 6 th, t the potters of the Ceramicos had nearly reached that maste- [illegible] ens. It would then be between 650 and 550 that the cemetery of Vourva was opened, and that it changed its appearance by the construction of the tumulus, and then the members of t the family to whom it belonged brought to it annually the tributes of their offerings.

[illegible] is wanting; no pottery has been found, so to speak. Besides vases without decoration, there have been found on one or [illegible] to belong to the end of the 6 th century.

[illegible] date. In the two cemeteries have been found incomplete ins- criptions, remains of monuments placed and replaced on the [illegible] one was a list of names, on the other being the epitaph of [illegible] Vourva is the pedestal of a statue. It was made of four [illegible] limestone tufa and a block of marble from Mt. Hymettus. The latter was at the top and bore on one face an inscri- ption, the beginning of which has disappeared; yet it [illegible]

the finds, one distinguishes vases of several sorts, not c contemporaneous with each other. Some of them belong to the group called protoattic, that nearly follows those of the Dipylon. Others betray the imitation of procedures employed by the potters of Corinth; finally, with the cratera representing a festal scene, one reaches the series of Attic vases with black figures. Each of these types corresponds to one of the successive phases of the development of ceramics, and the passage from that to another represents the efforts of at least a generation of workmen. That all these vases of different ages may find themselves collected thus in one d deposit, it was necessary for more than one century for men to continue to bury in this cemetery, or in any case to celebrate there the propitiatory rites. The historians of art are nearly in accord in admitting that the geometrical style passed out of fashion at latest about the beginning of the 7 th century, and that about the middle of the 6 th, t the potters of the Ceramicos had nearly reached that mastery of form, which made the fortune of the Workshops of Athens. It would then be between 650 and 550 that the cemetery of Vourva was opened, and that it changed its appearance by the construction of the tumulus, and when the members of t the family to whom it belonged brought to it annually the tribute of their offerings.

At Velanidezza, this sort of information is almost entirely wanting; no pottery has been found, so to speak. Besides vases without decoration, there have been found on one or more tombs some lecythes with black figures; these appeared to belong to the end of the 6 th century.

Indications of another kind suggest the same approximate date. In the two cemeteries have been found incomplete inscriptions, remains of monuments placed and replaced on the mound. At Velanidezza are the fragments of two steles. On one was a list of names, on the other being the epitaph of a dead man, perhaps the occupant of the principal tomb. At Vourva is the pedestal of a statue. It was made of four stones, that rose like steps. There were three blocks of limestone tufa and a block of marble from Mt. Hymettus. The latter was at the top and bore on one face an inscription, the beginning of which has disappeared; yet it permits

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whole was placed in the museum of Athens (Fig. 50).[1] All t[illegible]
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bears the mark of the last years of the 6 th century.

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that the dead buried there have all been cremated. The bur-
ning was done in the pit itself, that having served as the
place for the funeral pile. In several of these pits were I
found large pieces of half burned wood, with charcoal in
nearly all. The hollows were cut in a very hard clay that
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ce, would have sufficed to inform us that the fire was kin-
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the ends and even the bottom of the pit are hollowed by a
deep groove, that extends the entire length of the pit.(See
the plans, Fig. 45, 3, 2; Fig. 47, 4, 0, 2, 3; and the sec-
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make a passage for the air, that circulated freely along
the ends and under the bottom of the funeral pile, increas-
[illegible]
been obtained; the bones found in the ashes were reduced to
little fragments.

If the rite of cremation was then employed by preference
in Attica by men of noble race when they interred the dead,
the type that they had adopted for the external and visible
part of the tomb was the tumulus, not the tumulus of the M
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ce of the ample internal dome, but the solid tumulus built
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One to understand that the monument was dedicated to a woman, and it gives the name of the artist, Phoedimos. This m monument was a statue, whose feet were found and replaced in the hollows in which they were formerly fixed, when the whole was placed in the museum of Athens (Fig. 50).[1] All in these three texts, orthography and shape of the letters, b bears the mark of the last years of the 6 th century.

Note 1.p.82. Cavvadias. Glyta tou ethniken Mouseion.No. 81.

The two cemeteries also have this character in common, t that the dead buried there have all been cremated. The burning was done in the pit itself, that having served as the place for the formal pile. In several of these pits were f found large pieces of half burned wood, with charcoal in nearly all. The hollows were cut in a very hard clay that has retained the form well, and for the most part presents an arrangement that even without these remains from the fire, would have sufficed to inform us that the fire was kindled in the cavity of the tomb itself. The surfaces of the twe ends and even the bottom of the pit are hollowed by a deep groove, that extends the entire length of the pit.(See the plans, Fig. 45, E, Q; Fig. 47, A, D, Z, 8; and the section, Fig. 48, Z, 8). The purpose of this groove was to arrange a passage for the air, that circulated freely along the ends and under the bottom of the funeral pile, increased the heat of the flame. The result desired seems to have been obtained; the bones found in the ashes were reduced to little fragments.

If the rite of cremation was then employed by preference in Attica by men of noble race when they interred the dead, the type that they had adopted for the external and visible part of the tomb was the tumulus, not the tumulus of the M Mycenaean age, where the heaped earth is merely the envelope of the ample internal dome, but the solid tumulus built over the narrow subterranean pit, which the epic poetry describes as the monument due to its heros from the piety of their companions in arms. We have studied this type at Velanidezza and at Vourva. One has been mentioned at another point of the same district, at Petreza; the mound there surmounts a single grave in which was placed a vase with black figures, on which is read an inscription apparently contem-

contemporaneous with the Pisistratides.[1] Finally, as one c can convince himself by glancing at the great map at 1 : 25000 drawn by German officers under the direction of E. Curtius, he finds traces of a great number of mounds of the same kind on the soil of Attica.[2] The height of many has b been almost destroyed by the repeated passage of the plow, or by the violence of seekers for antiquities, who have excavated and overthrown them. Some seem intact and promise interesting discoveries. To represent the appearance that these funerary mounds had when new, it is necessary to make an effort of the imagination, that is facilitated by many finds mentioned above. On the apex of the tumulus and on i its slopes, which then retained all their regularity, rose statues of men or women and steles placed on two or three steps, facing the road passing the base of the tumulus. As one can see on the restoration made of one of these monuments discovered at Lamptrae in this same district (Fig.51),[3] statues and steles whose inscriptions and epitaphs are in a brief and severe simplicity. Over other graves, instead of a marble is one of those great vases of painted clay more than 3.3 ft. high and richly decorated, of which the central museum at Athens possesses some beautiful examples. We have stated by what means have been recognized the vases t that fulfilled that purpose, among the products of the pottery called of the Dipylon.[4] Now it seems demonstrated that the custom of calling on the ceramists to furnish the sign, that must surmount the tomb, at least persisted until the end of the 7 th century. Several protoattic vases appear to have had that purpose.[5]

Note 1.p.83. Deltion. 1890. p. 28, 49, 110.

Note 2.p.83. Karten von Attika mit erlauterndem Text, published by E. Curtius and J. Kaupert. 1833-1895. Text by Milchöfer.

Note 3. p.83. Fr. Winter. Grabmal vom Lamptrae. (Athen. Mitt. vol. XII. p. 108, pl. II).

Note 4.p.83. Histoire de l'Art. vol. VII. p. 55-62.

Note 5.p.83. Couve. Amphoreus rythmon protoattikon.(Jour. of Hell. Studies. 1902. p.80).(Eph. Arch. 1897. p. 63).

When one perceived this group of monuments afar, elevated on its pedestal of tufa and dominating the plain, the elegant

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that recall to the generations the uses and [illegible] of the ancestors.

The artificial tumulus known to all travelers that have visited the plain of Marathon [illegible] the Athenians raised in honor of the citizens who died fighting against the Persians and Mardonius. By its form and the idea that it expresses, it strongly resembles those mounds of [illegible], with which it is almost contemporaneous; but it is distinguished from them by some traits peculiar to it.[1]

[illegible] 97. -- A [illegible]. Rapport sur une mission scientifique en Grece. (Nouvelles archives des missions scientifiques. [illegible]

[illegible] For the reduction of the bodies and for the interment [illegible] other cemeteries. At a depth of 9.5 ft. below the level of [illegible] was quite thin and covered an artificial soil made of sea sand and a paste that owed its greenish color to small pieces of schist. The workmen charged with the labor commenced by digging a large basin that served as a common grave, and

profiles of these colossal amphoras, and the variety of scenes there represented, these figures and slabs carved by t the already very skilful chisels of the sculptors, and that the brush had covered with vivid colors, all the past is r represented to the mind. The history of the family is read and revived in the marble images and in the concise texts, that recall to new generations the name and relationship of the ancestors.

The artificial tumulus known to all travelers that have visited the plain of Marathon appears to be the mound that the Athenians raised in honor of the citizens who died fighting against the Persians and Mardonius. By its form and t the idea that it expresses, it strongly resembles these mounds of Velanidezza, Vourva and Petreza, with which it is almost contemporaneous; but it is distinguished from them by some traits peculiar to it.[1]

Note 1.p.84. Deltion. 1890. p. 123-132,pl. IV; 1891,p. 67, 97. -- A Hauvette. Rapport sur une mission scientifique en Grece. (Nouvelles archives des missions scientifiques. 1892. p. 326-335, pl. I to IV). Athen. Mitt. vol. XV. p. 233, 234. (Note of Wolters).

What is first very exceptional here is the dimensions. E Erected by the city to contain the remains of 192 citizens that fell in the battle, this tumulus has an amplitude very different from the family cemeteries. It was about 607 ft. around at the base before the excavations that have pierced it in all directions, and its apex rose still to about 40 ft. from the level of the plain. Another difference; beneath the mound are here neither a constructed mass nor separate pits. For the reduction of the bodies and for the interment of all remaining after cremation, arrangements were made t that were not wholly those that we have described in the o other cemeteries. At a depth of 9.8 ft. below the level of the plain, excavations have found a layer of charcoal and ashes, with which are mingled human bones and fragments of vases; some lecythes were even nearly entire.[3] This layer was quite thin and covered an artificial soil made of sea sand and a paste that owed its greenish color to small pieces of schist. The workmen charged with the labor commenced by digging a large basin that served as a common grave, and

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in that low and marshy ground, they furnished it with a
tight bottom. In this country and on that bottom they only
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the flames once extinguished, the residues of the combust-
ion rested on the bed of sand and schist. On the smoking
[illegible]
or broken in pieces, the vases that served for sprinkling
the fire and for the last libation. There was also a sacri-
fice. At Marathon as at Vourva a trench had been arranged
in which were poured the milk and the wine, and where had
been collected the remains of the offering. This channel
here passes through the middle of the base of the mound,
is built of large bricks, and is 29.5 ft. long and 1.25
ft. wide inside. It was found filled with ashes, bones of
animals and fragments of painted vases.[1]

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in the second campaign of the excavations, see Deltion. 1891. p. 87, 97.

After the end of the ceremony, over the trench, the burnt
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was piled around the great pit in which had been kindled t
the fire. [illegible]
lacking to complete the erection of the tumulus. That tumu-
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atues, reliefs and epitaphs decorated mounds, that like th-
ose of Meságes were only private cemeteries, for stronger
reasons a public monument like this called for a complement
of that kind. Nowhere in the authors is mentioned a work of
sculpture that occupied this place; at Delphi alone was adm-
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in bronze, executed by Phidias and that symbolized the Ath-
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names of all that had paid with their lives for the triumph
of the arms of Athens.[2]

Note 1.p.33. Pausanias. X- 10-1.

to protect it from the infiltration of water that abounds in that low and marshy ground, they furnished it with a tight bottom. In this country and on that bottom they built an enormous funeral pile on which were laid the corpses. T The flames once extinguished, the residues of the combustion rested on the bed of sand and schist. On the smoking embers and the whitened bones were scattered either entire or broken in pieces, the vases that served for sprinkling the fire and for the last libation. There was also a sacrifice. At Marathon as at Vourva a trench had been arranged in which were poured the milk and the wine, and where had been collected the remains of the offering. This channel here passes through the middle of the base of the mound, is built of large bricks, and is 29.5 ft. long and 1.25 ft. wide inside. It was found filled with ashes, bones of animals and fragments of painted vases.[1]

Note 1.p.85. On this channel, which was only recognized in the second campaign of the excavations, see Deltion. 18 1891. p. 67, 97.

After the end of the ceremony, over the trench, the burnt wood and all the human dust were thrown, and excavated soil was piled around the great pit in which had been kindled t the fire. The soil of that alluvial plain supplied what was lacking to complete the erection of the tumulus. That tumulus dominated the plain by at least 36 ft. before the rain had flattened its top and washed its slopes. Further not a alone by its mass and its height did it perpetuate the memory of the valiant men, who died for their country. If statues, reliefs and epitaphs decorated mounds, that like those of Mesogea were only private cemeteries, for stronger reasons a public monument like this called for a complement of that kind. Nowhere in the authors is mentioned a work of sculpture that occupied this place; at Delphi alone was consecrated the votive group composed of a dozen figures cast in bronze, executed by Phidias and that symbolized the illustrious victory;[1] but on the other hand, at Marathon itself were read, inscribed on marble and arranged by tribes, the names of all that had paid with their lives for the triumph of the arms of Athens.[2]

Note 1.p.86. Pausanias. X- 10-1.

Note 2.p.86. Pausanias. I. 29-4; 32-36

The sammest fragment of these steles has not been found in the fill, that Pausanias saw still in place; it is then impossible to affirm with entire certainty, that the tumulus recently excavated was that tomb of the Athenians, alluded to by Thucydides,[3] that Pausanias mentions twice as "s "situated on the plain." It is further difficult to doubt it. Pausanias relates that he had sought in vain on that plain "a mound or other sign" that marked the place of burial, which the Athenians are said to have accorded to the corpses of the Medes.[4] Do not these expressions imply that he regarded as the tomb of the Athenians the tumulus that we have described? Otherwise it would be asked, what was this tumulus that he could see, and if this mound did not cover the remains of the barbarians.

Note 3.p.86. Thucydides. II-34.

Note 4.p.86. Pausanias. I. 32-4.

Other considerations further end in giving a very high d degree of probability to this hypothesis. The tumulus of . Marathon is distinguished by its volume from all the mounds that mark the locations of private cemeteries, and it is a also distinguished from them by its arrangement that seems to be especially adapted to what the Greeks call a polyandrion or collective sepulchre; now if any circumpstance justifies the erection of a monument of this nature, is it not the celebrated battle and the homage that the city rendered to those of its sons, who sacrificed themselves for it! Instead of this conjecture, has any other been proposed which renders a satisfactory account of the effort made by the c constructors of the mound? What we have adopted after the authors of the excavations, finds a precious confirmation in the study of the vases that have been collected at the base of the mound among the ashes and the bones. What predominates in the ceramics are the lecythes with yellow or reddish ground and black figures (Fig. 52); now the like are found by hundreds in the rubbish on the Acropolis of Athens that represents the remains of structures and of offerings preceding the second Median war. If certain vases in very small number, like a sort of urn with two ears or likela great Corinthian amphora, appear to date before the

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bones of a dead man, who had been burned separately (Fig.
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very plausible, whether it did not contain the remains of
one of the generals, Callimachos or Stesilaos, who were
slain in the combat.

3. [illegible]

The Attic tomb for this period is that best known to us.
Besides, one scarcely proposes to rob the cemeteries of the
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studied with the same care as those of the suburbs of Athe-
ns. There are many parts of the Hellenic world for which t
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tries, how in spite of the persistence of a basis of common
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the first Greek colonists on Cyprus and the Median wars, o
one finds in that country neither traces of cremation nor
funerary mounds. For persons of humble condition, the tomb
is a pit dug in the earth or a cavity made in the side of
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on is enlarged. Sometimes the rock itself formed the walls
and ceilings. Elsewhere to prevent slides there was built
in the interior of the space cut in the rock a chamber more
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oes formed by slabs corbelled out on each other. Sometimes
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(Fig. 36). They spared nothing to ensure the stability of

5 th century, there is nothing that cannot be easily explained; the relatives of some of the dead sacrificed on that occasion earlier vases, which had been preserved in their families for a certain time. The urn in question was discovered at nearly the centre of the mound; it contained the bones of a dead man, who had baen burned separately (Fig. 53). One has asked, and the conjecture cannot fail to be very plausible, whether it did not contain the remains of one of the generals, Callimachos or Sterilaos, who were slain in the combat.

3. The Grecian Tomb in Countries other than Attica.

The Attic tomb for this period is that best known to us. Besides, one scarcely proposes to rob the cemeteries of the objects of all sorts deposited there; they have not been s studied with the same care as those of the suburbs of Athens. There are many parts of the Hellenic world for which t this information is almost entirely wanting, or at least r remains very vague; all that we could propose to ourselves, would be to show by examples taken from the different countries, how in spite of hhe persistence of a basis of common ideas and feelings, usages were then different among the t tribes of the Grecian race, that concerned the rites of obsequies and the mode of arrangement of the tomb.

The distant island of Cyprus, with Attica, is the country in which the cemeteries have been most accurately described. For all the time that passed between the establishment of the first Greek colonists on Cyprus and the Midian wars, o one finds in that country neither traces of cremation nor funerary mounds. For persons of humble condition, the tomb is a pit dug in the earth or a cavity made in the side of a hill (Fig. 54). For more important persons, the excavation is enlarged. Sometimes the rock itself formed the walls and ceilings. Elsewhere to prevent slides there was built in the interior of the space cut in the rock a chamber more or less spacious (Fig. 55). The walls were of great cut blocks with dry joints; it was covered by a roof with two slopes formed by slabs corbelled out on each other. Sometimes the shamber was constructed in the interior of a wide and deep excavation, to which one descended by several steps. (Fig. 56). They spared nothing to ensure the stability of

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consolidate this entirely by means of great slabs laid flat
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ers of excavations opened on Cyprus ancient tombs, and has
drawn up lists of funerary equipment, so that one can refer [illegible][1] [illegible]
[illegible] an entire series of tombs, that Cesnola studied in
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occasion to represent.[2] These tombs are now sunk deeply to
35 or 50 ft. underground, are built of fine cut stones; some are with flat roofs and others have roofs with two slopes; [illegible]
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serves as a vestibule.

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What characterizes all these Cypriote tombs is, that the bodies contained have not all been reduced to ashes. Whether laid in a trench, in a cavity in the form of an oven, on a bench left against the wall of a chamber, or in a sarcophagus of limestone, as the rule at Amathontes, or exceptionally one of marble, they were always entrusted to the sepulchre as death left them.[3] It occurs that the skeleton is found intact, when the tomb has not been violated, sometimes [illegible] the hand placed in a clay dish (fig. 57). On the contrary, in the most ancient tombs of Thera, in those that appear to belong to the 7th or 6th centuries by the character of [illegible]
have been cremated.[4]

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Note 4.p.30. Notice on the excavations of Drugsenborg [illegible]
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the monument; this is evidenced by the precaution taken to consolidate this entirety by means of great slabs laid flat on the ground all around the cavity. These two last tombs date from the 6 th century; it is what the explorer Ohnefalsch believes himself able to affirm, and who in his 12 years of excavations opened on Cyprus enough tombs, and has drawn up lists of funerary equipment, so that one can refer to his judgment.[1] There is reason to attribute to the same epoch an entire series of tombs, that Cesnola studied in the cemetery of Amathontes, and which we have already had occasion to represent.[2] These tombs are now sunk deeply to 33 or 50 ft. underground, are built of fine cut stones; some are with flat roofs and others have roofs with two slopes; most contain only a single room; but there are some in which one counts two and perhaps even four rooms, one of which s serves as a vestibule.

Note 1.p.90. M. Ohnefalsch Ritter. Kypros. The Bible of Homer. 2 vols. 1893. Text, p. 473.

Note 2.p.10. Cesnola. Cyprus. p. 254-281; Histoire de l' Art. vol. III. p. 216-222, Figs. 153-158.

What characterizes all these Cypriote tombs is, that the bodies contained have not all been reduced to ashes. Whether laid in a trench, in a cavity in the form of an oven, on a bench left against the wall of a chamber, or in a sarcophagus of limestone, as the rule at Amathontes, or exceptionally one of marble, they were always entrusted to the sepulchre as death left them.[3] It occurs that the skeleton is f found intact, when the tomb has not been violated, sometimes with one arm across the chest and the other extended with the hand placed in a clay dish (Fig. 57). On the contrary, in the most ancient tombs of Thera, in those that appear to belong to the 7 th or 6 th centories by the character of t their inscriptions, there is no interment. All the bodies have been cremated.[4]

Note 3.p.90. Cesnola. Cyprus. p. 223,230,270,297, etc.

Note 4.p.90. Notice on the excavations of Draggendorf in Berl. Woch. Phil. 1887. p. 667.

The cemeteries of the old cities on the island of Rhodes have been scarcely less productive than those of Cyprus. O One has not forgotten the Mycenaean vases that came from t

the tombs of Ialysos; those of Camisos have furnished a number of monuments, that appear to date from the 7 th and 6 th centuries; but the skilful seekers of antiquities, Salzmann and Biliotti, who have exploited these cemeteries, have scarcely occupied themselves in furnishing documents to historians. If the former kept a brief journal of his excavations, all artist that he was, he scarcely made therein more than almost formless sketches. In the sole fragment of that journal that has been published, there is only the elevation of the facade of one of these tombs without plan or dimensions.[1]

Note 1.p.91. Musee Parent. p.31.

Yet what resolts from some information scattered in the little that Salzmann has written, is that the tomb,was cut in the marl, that it was a pit, a cavity with dome, or one in which the masonry facing was built against the wall of the rock. This chamber that was not located at a great depth was reached sometimes by a well, by a short ramp, or sometimes by a stairway of some steps.[2]

Note 2.p.91. Salzmann. Une ville homerique.(Rev. arch. 1861. Vol. IV. p. 467).

The sole rather precise information that we possess on t the cemetery, or rather on the cemeteries of Camiso, we owe to the geologist, M. L. de Launay. By my request, he was w willing to promise to endeavor to satisfy the curiosity of archaeologists so far as permitted by the requirements of his special researches.[3] In the Notice that he published on the return from his expedition, there is a topographical s sketch on which are marked the locations of the different cemeteries around the city of Camiros (Fig. 58); there is also a description of one of the four great sepulchral chambers excavated in 1889 in the cemetery of Papa-Loures on t the account of Biliotti and of Capt. Galson; two sections are added (Fig. 59). By a sloping passage in which are cut several steps, one reaches the chamber. This is rectangular; in plan it is 8.53 ft. long by 7.22 ft. wide. A roof in two slopes covers it and the height is 9.84 ft. The doorwan reproduces the section of the chamber itself and is 7.22 ft. high by 2.62 ft. wide. The wall is built of regular courses with dry joints, which are 6.7 to 7.9 ins. high. The blocks are cut obliquely on the outside to fit against the rock,

itself cut inclined.

The resemblance of these cavities and those of Cyprus is strikink. As on Cyprus, the dead were interred. Two sleletons were found in the tomb that we have just described. Salzmann also speaks of those that he found lying on benches p placed at the right and left of the cavity. The Britiuh Museum possesses a beautiful sarcophagus of terra cotta ornamented by archaic paintings, that came from Camisos;[1] now by its forms alone, the carcophagus assumes the use of the rite or interment.

Note 1.p.92. Terra cotta sarcophagusee of the British Museum. Pl. "999.

Sarcophaguses of the same material, the cemetery of Clazomene has not ceased to supply for some fifteen years, a city of Ionia quite near Smyrna (Fig. 60). Museums compete for these curious monuments; they endeavor to present faithful reproductions of them; they are described and commented on, and it appears that men have succeeded in fixing the date between 650 and 550 with much probability; but there is little information on the conditions in which these sarcophaguses have been discovered, and on the place that they occupied in the cemetery. According to Andre Joubin, who visited the site himself aod brought two of these monuments to the Louvre, the coffers of painted clay were deposited in a cavity cut in the solid rock. Earth was then heaped around the walls of the coffer, the whobe then being covered by a roof of slabs of limestone. The dead contained in these coffers appear to have been interred and not cremated. No terra cottas or vases collected in these finds are mentioned, all d due to clandestine excavations.[1] At several points in the plain of Vourva, as the territory of Clazomene is now called, one also sees appearing among the crops other sarcophaguses cut in a veey soft clayey tufa, that has a plain surface in places. They have no ornamentation, but the similarity in form leads one to regard them as contemporaneous with the sarcophaguses of terra cotta.[1]

Note 1.p.93. A. Joubin. De sarcophagis clazomenis. p. 6-9. 1901. A single indication man refer to funerary equipment; in one of these coffins was found a lead jar and an alabastron of ornamented glass , of a type found very f

frequently in the archaic tombs of Rhodes (Dennis, p.15).

Note 1.p.94. Dennis. Two archaic Greek sarcophaguses.p.20. (Jour. Hell. Studies. 1883. p. 1-22).

By reason of their rich and curious ornamentation, the s sarcaphaguses of Clazomene have very particularly attracted the attention of archaelogists; but this same type of coffin appears to have been the fashion in all Ionia. We have met with it at Rhodes, where although men spoke a Dorian dialect, industry and art had an entirely Ionian color. We find it again represented by numerous examples at Samos in a cemetery recently explored.[2] There as at Clazomene is implied the rite of interment. There have been mentioned in this c cemetery only very rare traces of cremation. Nearly all the dead were buried in sarcophaguses of limestone, some of which had a flat cover and others had rounded or gabled roofs. In only 6 tombs out of more than 150 were found coffins of terra cotta in the same form as those of Clazomene, although without painted ornamentation; but fragments of those clay coffins in great quantity are scattered over the ground. The sarcophaguses were set in trenches of small depth. The close relations that the Ionians maintained with Egypt perhaps contributed to cause them to adopt the fashion of these sarcophaguses.[3] What confirms this conjecture is that certain of these coffins present in the interior an arrangement, which recalls that of the coffins in which were placed the mummies in the valley of the Nile. The same cavity made to enclose and support the head; the same enlargement for placing the trunk; the same hollow for receiving the feet (Fig. 61).

Note 2.p.94. Böhlau. Altionischen und Italischen Nekropolen. 1898. p. 10-34.

Note 3.p.94. Böhlau, p. 14-15. Wegand, who likewise visited Samos (Athen. Mitt, vol. XXV, p. 209), attributes to t the 6 th century a marble sarcophagus in form of a conical temple, that by the figures nearly recalls the celebrated sarcophagus of the weepers found at Sidon. It does not appear to me as proved, that the Samian sarcophagus dates back to such high antijuity.

This type of sarcophagus, while enjoying great vogue, was further not the only one in use for burial. One finds in these Samian cemeteries great vases, in which were placed the corp-

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have been usually placed before the entrance of the chamb-
er. Walls have been uncovered, that seem to have served as
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and in Attica, or to have served to enclose a group of tom-
bs belonging to the same family.

[illegible] the equipment was very poor. Little or no precious metals. Near the skeleton of a woman is a mirror and quite numerous [illegible] interments to be attributed to the 6 th century.

If for the islands and for Asia Minor, we thus have some brief indications, we are still less advanced for continental Greece. Describing a series of vases and of archaic or- [illegible] neglected nothing to inform himself, is compelled to confess that he cannot even know whether the founders of that cemetery employed cremation at the same time as interment; all that he could learn is, that the objects studied were taken [illegible] the pottery was there protected by slabs that covered it.[1]

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1933. p. 325-335).

For the same country, we are a little better informed on the subject of a celebrated cemetery, that of Tanagra, from [illegible] that have made its glory are of quite late date, still there not wanting inscriptions and figurines of terra cotta, which prove that many of the tombs of the cemetery date back to the 6 th and 7 th centuries. Further, the forms of the tombs do not appear to have varied much since that remote age till the last days of Grecian independence. What one most finds [illegible] large stones and sometimes by large tiles laid flat or arranged in ridge like a roof. A certain number of these [illegible] bodies are buried in coffins of clay, some of which are [illegible]

corpses. There were also cavities cut in the rock that contained two or three funerary benches. A stele appears to h have been usually placed before the entrance of the chamber. Walls have been uncovered, that seem to have served as a base for some tumulus analogous to those that we have found in Attica, or to have served to enclose a group of tombs belonging to the same family.

Under whatever aspect the tomb shows itself, its funerary equipment was very poor. Little or no precious metals. Near the skeleton of a woman is a mirror and quite numerous painted vases, they date the cemetery; they allow most of these interments to be attributed to the 6 th century.

If for the islands and for Asia Minor, we thus have some brief indications, we are still less advanced for continental Greece. Describing a series of vases and of archaic bronzes found near Thebes in Beotia, a learned man who has n neglected nothing to inform himself, is compelled to confess that he cannot even know whether the founders of that cemetery employed cremation at the same time as interment; all that he could learn is, that the objects studied were taken from very deep pits, dug at both sides of the ancient road; the pottery was there protected by slabs that covered it.[1]

Note 1.p.95. Böhlau. Bötische vasen. p. 326. (Jahrbuch. 1889. p. 325-365).

For the same country, we are a little better informed on the subject of a celebrated cemetery, that of Tanagra, from which have come so many marvels.[2] If the charming figurines that have made its glory are of quite late date, still there not wanting inscriptions and figurines of terra cotta, which prove that many of the tombs of the cemetery date back to the 6 th and 7 th centuries. Further, the forms of the tombs do not appear to have varied much since that remote age till the last days of Grecian independence. What the pick finds most frequently around ancient Tanagra are pits covered by large stones and sometimes by large tiles laid flat or arranged in pairs like a roof. A certain number of these pits contain coffins made of great slabs of tufa. Elsewhere the bodies are buried in coffins of clay, some of which are only enormous hollow tiles, while others resemble our bathtubs. Above the graves were placed cippuses, whose outlines pres-

present extreme diversity. Some affect the form of an altar, whose base is surrounded on three sides by a high and thick border, which does not exist on the fourth side (Fig. 62). By the space thus left ran the liquids of the libation and were dropped the ashes and the remains of the sacrifice; t this peculiarity of the arrangement clearly recalls the principal rite of the worship rendered to the dead. Finally, over several tombs were steles decorated by figures as at Athens, instead of a simple cippus. One cannot doubt the funerary purpose of the curious monument on which are read the names of Dermys and of Kitylos, engraved on the very bodies of two nude young men, modeled in high relief on a sort of pier. This sculpture appears most ancient.[1]

Note 2.p.95. Haussolier. (Latin). 1884.

Note 1.p.96. The same. p.38-42. Collignon. Histoire de la sculpture grecque. vol. I.p.194. Fig. 91. Beotia has yielded other funerary steles, but which do not seem earlier than the 5 th century.(Körte. die antiken Sculpturen aus Böotien, (Athen Mitt. vol. III. p. 301-422; IV, p. 268-276; III, pl. XV; IV, pls. XIV-XVII).

At Tanagra most of the corpses have been interred. Yet s some have also passed through the fire of the funeral pile. That was sometimes built and lighted, as in Attica, in even the pit of the tomb intended to receive the bones thatoita calcined.

Of other cemeteries in central Greece and of Peloponessus, even the richest, we know nothing, so to speak, and yet how much one would have liked to learn by a circumstantial relation what was done with its dead by the industrious and opulent Corinth of the Cypselides, whose tombs though already explored and pillaged by the colonists of Cesar and Augustus, have still retained for contemporaneous searchers so m many fortunate windfalls. When one follows the roads that extend between the foot of Acrocorinth, the beginning of t the isthmus, and the shores in which opened the ancient ports, he perceives everywhere in the sides of the hills, traces of recent excavations; but no one has taken the trouble to notethe location of the principal groups of tombs and to describe the cavities in which are buried in such great number the vases of metal or of clay, in fabricating which

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ries of Argos and the mighty cities. As for Sparta, its cem-
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the dead receiving the homage and the offerings of their r
relatives. Several of these monuments are preserved in the
museum of Sparta. The same theme is repeated there from one
scale to another with variations, which do not sensibly al-
ter its character.[1] As for the Menelaion, the imposing con-
struction dedicated to the memory of Menelaos and Helen, with
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building, it was rather a temple than a tomb.[2]

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mass, allowed its plan and elevation to be restored, see t
the report of Kastriotes. (*Praktika de la Société archéol-*
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ous architecture took in the colonies that Corinth and other
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in western Greece; the tomb does not have the originality
of the temple. To be convinced, it suffices to take int
account the results produced by one of the excavations and
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in the district now called Del Fusco, on a rock [illegible]

excelled the artisans, famed for their skill througnout all Greece.

We have no more information for this epoch on the cemeteries of Argos and the mighty cities. As for Sparta, its cemeteries have not been studied,those dating from the time w when that city was the most powerful of all Grecian cities. All that one knows is that the Spartans then liked to place on their tombs steles ornamented by reliefs; these represent the dead receiving the homage and the offerings of their r relatives. Several of these monuments are preserved in the museum of Sparta. The same theme is repeated there from one stele to another with variations, which do not sensibly modify its character.[1] As for the Menelaion, the imposing cenotaph dedicated to the memory of Menelaos and Helen, with its three terraces, the highest being surmounted by a small building, it was rather a temple than a tomb.[2]

Note 1.p.97. Dressel & Milchöfer. Die antiken Kunstwerke aus Sparta und Umgebung. (Athen. Mitt. vol. II, p. 293-474, pls. XX-XXV.

Note 2.p.97. On the excavations that have uncovered that mass, allowed its plan and elevation to be restored, see t the report of Kastriotis. (Praktika de la societe archaeologique. 1900. p.73-87, Figs. 4, 5, 6).

We have shown what an independent and bold flight religious architecture took in the colonies that Corinth and other Greek cities founded beyond the Adriatic on the coasts of Sicily and of Italy. It constructed edifices there, which by their colossal dimensions and by the particular character of certain arrangements and by certain traits are distinguished from those, that art created a little earlier in t the cities of the mother country and in the sacred enclosures in which were celebrated its great games. It does not appear to have been the same for the funerary architecture in western Greece; the tomb does not have the originality of the temple. To be convinced, it suffices to take into account the results produced by one of the excavations best conducted and the most interesting made in recent years, t that in which M. Paolo Oesi in two campaigns explored the most ancient cemetery of Syracuse. That necropolis is found in the district now called Del Fusco, on a rock terrace dom-

contiguous by several yards the plain watered by the Anapis. [illegible] are [illegible]; [illegible] 7th and 6 th centuries. In the course of the 5 th century [illegible] ceased to bury infants found in the enclosure construct[illegible] [illegible] 400.

Note 1.p.98. B. Orsi. Gli scavi etc. 1888 (Notizie delle [illegible] [illegible].

Orsi opened 340 tombs; none of them presents a type that we have previously found in the islands or in Greece proper. There are neither a tumulus, large caves, nor chambers [illegible] of masonry. What dominates are pits, large and small, cut in the tufa. In 356 tombs are 111 of those pits. Many were closed by slabs; others had no covering. The surface of [illegible] rock had sometimes received plastering; most frequently [illegible] [illegible]. [illegible] [illegible]. Also very frequently the corpse lay in a stone tub, that further received neither ornament nor inscription. Some of [illegible] [illegible] ton in a cavity made in the surface of the rock; the earth was then thrown against their walls and on their covers (Fig. 64). Intact or broken, 100 of those sarcophaguses were uncovered. There were also found examples of interments in caves made of large tiles; but the clay was particularly employed in a different form. Bodies of children were placed in enormous vases called pithoi; many skeletons of very young children were also found in amphoras with broken necks, in hydrias, pots and other receptacles of the same kind.[4]

Note 2.p.33. It was a custom throughout the entire Greek world to entrust thus to a ... vase the remains of all small infants; the verb enchytrizein *was used to designate that operation. (Orsi, La necropoli. p.5, Note 2).*

[illegible] more than that of cremation. Taking the entirety of the [illegible] [illegible]; that proportion even falls to 3 per cent if one only [illegible] [illegible] es as one comes down in time. It is already about 25 per cent in a cemetery of Megara Hyblea, another Sicilian city,

dominating by several yards the plain watered by the Anapus.[1] Syracuse was founded in 735; nearly all the tombs are of the 7 th and 6 th centuries. In the course of the 5 th century men ceased to bury in those found in the enclosure constructed by Denys about the year 400.

Note 1.p.98. B. Orsi. Gli scavieto. 1893 (Notizie della scavi, 1895). see the same, 1893, p. 445-486.

Orsi opened 380 tombs; none of them presents a type that we have previously found in the islands or in Greece proper. There are neither a tumulus, large caves, nor chambers built of masonry. What dominates are pits, large and small, cut in the tufa. In 366 tombs are 111 of those pits. Many were closed by slabs; others had no covering. The surface of the rock had sometimes received plastering; most frequently it remained rough. There are examples of two superposed pits, the deepest being narrower than the upper one (Fig. 63). Also very frequently the corpse lay in a stone tub, that further received neither ornament nor inscription. Some of these rustic sarcophaguses were deposited in pits forming an extra protection; others were simply inserted with bottom in a cavity made in the surface of the rock; the earth was then thrown against their walls and on their covers ((Fig. 64). Intact or broken, 100 of those sarcophaguses were uncovered. There were also found examples of interments in caves made of large tiles; but the clay was particularly e employed in a different form. Bodies of children were placed in enormous vases called tithei; many skeletons of very young children were also found in amphoras with broken necks, in hydrias, pots and other receptacles of the same kind.[2]

Note 2.p.98. It was a custom throughout the entire Grecian world to entrust thus to a clay vase the remains of all small infants; the verb egchytrizein was used to designate t that operation.(Orsi, La necropoli. p.5, Note 2).

The rite of interment was employed in this cemetery much more than that of cremation. Taking the entirety of the tombs, there in only 7 per cent were found calcined bones; t that proportion even falls to 3 per cent if one only considers the most ancient tombs. On the contrary, this increases as one comes down in time. It is already about 25 per cent in a cemetery of Megara Hyblea, another Sicilian city,

where nearly all the tombs seem to be of the 6 th century.

Note 1.p.99. P. Orsi & S. Cavallari. "Megara Hyblea."

[illegible]

le has been found at Fusco; it is that of the rectangular tomb built of cut stones. In one of these structures the chamber is 10.2 ft. long by 5.5 ft. wide and 3.3 ft. deep. (Fig. 65). The thickness of the walls is from 1.31 to 1.51 ft. A peculiarity that distinguishes this tomb is, that at the southwest angle rises a stele of pyramidal form, terminating in a great ball. The chamber and the slabs covering [illegible] bears the trace of shocks felt during 24 centuries, while the plow has not ceased to pass over the field where it projects. The chamber contained the bones of two corpses, [illegible] ils lay on the ground; they served to connect the lid of planks that doubled the ceiling to better protect the interior of the tomb. In 844 tombs are found only 14 of this kind; the stonecutting is very careful everywhere. Only the principal citizens gave themselves this luxury. Men of average condition were contented with a monolithic sarcophagus that was easily cut from the very soft tufa; such interments [illegible] still one finds them with a covering formed by tiles arranged with much care in the form of a gable roof (Fig. 66). Amphoras served either as coffins for skeletons of infants or urns for cremated corpses. Two vases were thus filled and sometimes superposed. (Vignette at end of the Chapter).

Analogous results were yielded by the excavations that S. Cavallari made in two cemeteries of Selinonte, those that of Galera-Bagliazzo and Manicalunga.[1] The vases contained in the tombs of both are earlier than the end of the 6 th century. At Selinonte have been found arrangements analogous to those already stated in Sicily. Thus in one of those cemeteries was uncovered a chamber constructed of cut stones; but it contained two sarcophagi of terra cotta, and it has a gable roof (Fig. 67). Further, at a depth of

where nearly all the tombs seem to be of the 6 th century.[1]

Note 1.p.99. P. Orsi & S. Cavallari. Megara Hyblea.

This cemetery presents nearly the same arrangement as that of Syracuse;[3] but one finds there a type of which no example has been found at Fusco; it is that of the rectangular tomb built of cut stones. In one of these structures the c chamber is 10.2 ft. long by 5.5 ft. wide and 3.8 ft. deep. (Fig. 65). The thickness of the walls is from 1.31 to 1.51 ft. A peculiarity that distinguishes this tomb is, that at the southwest angle rises a stele of pyramidal form, terminating in a great ball. The chamber and the slabs covering it were concealed in the soil; this sort of mark rose above the level of the ground. The globe monument surmounting it bears the trace of shocks felt during 24 centuries, while the plow has not ceased to pass over the field where it projects. The chamber conta ned the bones of two corpses, whose skulls were well preserved; there were near them several v vases, lecythes and a great Attic amphora. Great bronze nails lay on the ground; they served to connect the lid of planks that doubled the ceiling to better protect tha interior of the tomb. In 344 tombs are found only 14 of this kind; the stonecutting is very careful everywhere. Only the principal citizens gave themselves this luxury. Men of average condition were contented with a monolithic sarcophagus; that was easily cut from the very soft tufa; such interments here formed the greatest number. Pits were for the poor; s still one finds them with a covering formed by tiles arranged with much care in the form of a gable roof (Fig. 66). Amphoras served either as coffins for skeletons of infants or urns for cremated corpses. Two vases were thus filled a and sometimes superposed. (Vignette at end of the Chapter).

Analogous results were yielded by the excavations that S. Cavallari made in two cemeteries of Selinonte, those that he calls Galero-Bagliazzo and Manicalunya.[1] The vases contained in the tombs of both are earlier than the end of the 6 th century. At Selinonte have been found arrangements analogous to those already stated in Sicily. Thus in one of those cemeteries was uncovered a cramber constructed of cut stones; but it contained two sarcophaguses of terra cotta, and it has a gable roof (Fig. 67). Further, at a depth of

3.35 ft. at the bottom of a rectangular well closed by [illegible]
[illegible] (Fig. 54).
That is most common is, at nearly the level of the ground a
sarcophagus made of slabs of tufa, some of which are set
flat and others on edge.

[illegible]

In the most ancient of these two cemeteries was found [illegible], in which several in-
terments were perhaps of the 5 th century, were found only
very rare vestiges; even there, nearly all bodies were in-
terred.[1] It appears that in the cemetery of Manicalunga, t
the more recent of the two, the place of most of the inter-
ments was indicated by stelae, whose fragments strew the
ground. Men boast to us of the elegance of the forms of th-
ese cippi and of the mouldings decorating them; we are told
that these recall in all respects the mouldings of the nei-
[illegible] temples. [illegible]
of a fluted Ionic column; fragments of the shaft and capital
have been found. It is vexatious that we have not been sh-
[illegible]
of the character of their profiles. On the other hand, the
record of these excavations supplies certain details with
[illegible]
hands of one of the corpses and a cup in the other; quite
near the mouth was laid a lecythus, as if the dead only had
to bend the head to drink. In another tomb, which perhaps
was that of a woman was found seven eggs. This was also the
old belief that persists, the care manifested to assure the
sustenance of the dead.

Note 1.p.101. 3. Cavallari. Le due necropoli etc. p. 15.

The cemetery of Gela presents a curious peculiarity. Great
sarcophagi of terra cotta have been found there by hundr-
eds, though very rare in the rest of Sicily. This is becau-
se stone was scarce and costly at Gela; it must be sought
at 5 miles from the city. Ordinarily the clay of these cof-
fins received no ornamentation. Yet here is a fragment of a
sarcophagus, the top of the side of which was decorated by
a row of eggs surmounted by a band of palms alternating with

9.35 ft. at the bottom of a rectangular well closed by large slabs of stone was a sarcophagus of terra cotta (Fig. 68). What is most common is, at nearly the level of the ground a sarcophagus made of slabs of tufa, some of which are set f flat and others on edge.

Note 1.p.100. S. Caballari in Bull. della Comm. etc. (No 4, 1871; p. 9, pl. II; no. 5, 1872, p. 10-22, pls. III, V).

In the most ancient of these two cemeteries was found no trace of cremation, and in the other, in which several interments were perhaps of the 5 th century, were found only very rare vestiges; even there, nearly all bodies were interred.[1] It appears that in the cemetery of Manicalunga, t the more recent of the two, the place of most of the interments was indicated by steles, whose fragments strew the ground. Men boast to us of the elegance of the forms of these cippi and of the mouldings decorating them; we are told that these recall in all respects the mouldings of the neighboring temples. One of these appears to have had the form of a fluted Ionic column; fragments of the shaft and capital have been found. It is vexatious that we have not been shown some specimens at least of the style of these monuments and of the character of their profiles. On the other hand, the report of these excavations supplies certain details with interest concerning the arrangement of the funerary equipment. At the interment, a patera was placed in one of the h hands of one of the corpses and a cup in the other; quite near the mouth was laid a lecythe, as if the dead only had to bend the head to drink. In another tomb, which perhaps was that of a woman was found seven eggs. This was also the old belief that perissts, the care manifested to ensure the sustenance of the dead.

Note 1.p.101. S. Caballari. Le due necropoli etc. p. 16.

The cemetery of Gela presents a curious peculiarity. Great sarcophaguses of terra cotta have been found there by hundreds, though very rare in the rest of Sicily. This is because stone was scarce and costly at Gela; it must be sought at 5 miles from the city. Ordinarily the clay of these coffins received no ornamentation. Yet here is a fragment of a sarcophagus, the top of the side of which was decorated by a row of eggs surmounted by a band of palms alternating with

lotus flowers (Fig. 69). The execution is very careful. The rich gave themselves the luxury of these beautiful coffins in a single piece, surmounted by a cover with two slopes a and a double pediment. The poor were satisfied with a coffin made of clay slabs set on edge and covered by wide tiles.[1]

Note 1.p.102. Orsi. Notizie degli scavi. 1900. p.262-284.

It is seen by the few indications that we have given concerning the Grecian cemeteries of the island, the Greeks of the colonies founded in Sicily nowhere adopted the funerary custom of the Sicule tribes, that they drove out before them, and with which they everywhere found themselves in contact. What characterizes the Sicule tomb is a cavity more or less spacious, that serves for the sepulchre of a family, a cavity reached by a passage and a little well.[2] Even in the s suburbs of several of their cities, the Greeks had under t their eyes vast cemeteries, where the type was represented by thousands of tombs. Now these are not appropriated. It is very rare to find in their cemeteries an interment with another. The tomb remains with them superficial and individual. If the Greeks did not hesitate to render homage to the old civilization of the Orient by borrowing from it several times, they esteemed themselves too much, when then compared themselves to the half savages, that they met on their way along the coasts of the North and West, to think of being inspired by their examples. By not allowing themselves to mingle with them and resisting all compromise, they ended by conquering for Hellenism almost everywhere.

Note 2.p.102. G. Perrot. Un peuple oublie. Les Sikeles. Revue des Deux Mondes. 1897. vol. CXLI. p. 595-632.

One knows almost nothing of the cemeteries of the cities of Magna Grecia. The site of Sybaris has finally been fixed by excavations made in 1879 by Fr. Sav. Cavallari.[1] It would be interesting to know the funerary architecture of that o opulent city, that was founded in 720 and was destroyed in 510 by the Crotonians; but in the numerous mounds that rise in the plain of the Crathis, and that are called timponi, there have been found only fragments of vases of the 5 th century, beneath the beds of ashes from the flames of the funerary piles. These tumuluses then appear to enclose not the remains of the inhabitants of Sybaris, but those of the

colonists, who were established by Athens at [illegible] vicinity of the site of Sybaris.

Note 1.p.103. Cavallari in Notizie degli scavi.1879. p. 49, 77, 122, 156, 246-253.

[illegible] was included within the wall itself of the city.[2] One can state that it was the same in several other Megaric cities. All the tombs discovered were interments. Those appearin[illegible] and there pits with funerary beds, which were reached by a stairs with several steps.

Note 2.p.103. Polybius. Fragments of Book VIII, 30; Viola in Notizie degli scavi. 1881. p. 414.

Was there among the Greeks of the historical age a rule generally adopted for the orientation of the corpses in the sepulchre; by Plutarch, it is known already that the Megarians and Athenians did not have the same customs in that respect;[3] observations made in the ground still better evidence the diversity of local usages. At Tarentum most of the dead have their heads toward the West; yet there are a number of interments in which they are at the North or South.[4] At Camarina all the tombs extend in the direction from West to East, and the skull is placed at the eastern end of the grave. The slight deviations found are easily explained by [illegible] tuary.[1] On the contrary at Megara Hyblaea, are changes and pits in all directions.[2] It is the same at Selinonte; more than one tomb is orientated from West to East; but there is another, one of the most careful, that is from North to South, [illegible] head at the South and the other at the North.[3] Practice in this matter then varied from one city to another; it even appears that at many points of the Grecian world, men stra [illegible] in the tomb. Even where as at Syracuse a general rule was [illegible] the method pursued? It is permissible to doubt that. If [illegible] the entirety of the beliefs concerning the condition of the dead, and from which came the funereal rites, a certain

colonists, who were established by Athens at Thurium in the vicinity of the site of Sybaris.

Note 1.p.103. Cavallari in Notizie degli scavi.1879. p. 49, 77, 122, 156, 245-253.

As for Tarente, the researches of Viola have confirmed an indication of Polybius; against the custom, the cemetery w was included within the wall itself of the city.[2] One can state that it was the same in several other Messapic cities. All the tombs discovered were interments. Those appearing most ancient are only pits cut in the solid rock; men later cut there pits with funerary beds, which were reached by s stairs with several steps.

Note 2.p.103. Polybius. Fragments of Book VIII, 30; Viola in Notizie degli scavi. 1881. p. 414.

Was there amonge the Greeks of the historical age a rule generally adopted for the orientation of the corpses in the sepulchre; By Plutarch, it is known already that the Megarans and Athenians did not have the same customs in that respect;[3] observations made in the ground still better evidence that diversity of local usages. At Tanagra most of the dead have their heads toward the West; yet there are a number of interments in which they are at the North or South.[4] At Syracuse all the tombs extend in the direction from West to East, and the skull is placed at the eastern end of the grave. The slight deviations found are easily explained by t the lack of space in certain very crowded parts of the sanctuary.[1] On the contrary at Megara Hyblea, are chambers and pits in all directions.[2] It is the same at Selinonte; more than one tomb is orientated from West to East; but there is another, one of the most careful, that is from North to South, and of the two skeletons that it contains, one has its head at the South and the other at the North.[3] Practice in this matter then varied from one city to another; it even appears that at many points of the Grecian world, men attached no importance to the position that the corpse occupied in the tomb. Even where as at Syracuse a general rule was followed for a certain time, did a religious idea decide t the method pursued? It is permissible to doubt that. If in the entirety of the beliefs concerning the condition of the dead, and from which came the funereal rites, a certain or-

[illegible]
[illegible]
[illegible]
the logical consequences of the naive hypothesis, which ass-
imilated the posthumous life to that led by man beneath the
[illegible]
health accorded to man by nature.

Note 1.p.103. Orsi. Gli scavi nel Fusco. p. 7.

Note 2. [illegible]

Note 3.p.104. Cavallari. Due Necropoli. p. 11.

Note 4.p.104. At Myrina in Eolis, where more than 1000 t [illegible]
Myrina. Vol. I, p. 71). The same observation was made at A [illegible]

5. [illegible]

However summary the investigation that we have instituted, one conclusion results; this that Athens, which soon takes the lead in the movement of civilization, distinguishes itself from the other Greek cities in the 5 th century by the funerary rite, to which it accords the preference as well as by the appearance that it gives to the tomb. This is far [illegible] sents the cover of the dead. Interment is almost always al- one in use, and consequently the arranger of the tomb has but one care, to ensure as much as possible the preservation of the body. To obtain this result, he devotes all his eff [illegible] es; but he scarcely seems to have thought of completing the interment by the addition of a work of art, or of erecting [illegible] imagination.

Quite otherwise is the case at Athens. There if the inferior class houses changed its customs, the nobility accor-

orientation of the bddy was held more advantageous than any other for the inhabitant of the tomb, the effect of that c conception would be felt everywhere, as were felt everywhere the logical consequences of the naive hypothesis, which assimilated the posthumous life to that led by man beneath the sun during the brief duration of the days of strength and health accorded to him by nature.

Note 1.p.104. Orsi. Gli scavi del Fusco. p. 7.

Note 2.p.104. Orsi & Cavallari. Megara. p. 773.

Note 3.p.104. Cavallari. Due Necropoli. p. 11.

Note 4.p.104. At Myrina in Eolis, where more than 1000 t tombs have been opened, it has been shown that there was no preferred orientation. (Pottier & Reinach. La Necropole de Myrina. Vol. I, p. 71). The same observation was made at A Aegae in the same district. (Bull. corr. hell. 1891. p. 215). At Samos it is the same. (Böhlau. Altionische Nekropolen.p.20).

4. Comparison of the Attic Tomb with Tombs outside Attica.

However summary the investigation that we have instituted, one conclusion results; this that Athens, which soon takes the lead in the movement of civilization, distinguishes itself from the other Greek cities in the 6 th century by the funerary rite, to which it accords the preference as well as by the appearance that it gives to the tomb. This is furthere everywhere most frequently concealed underground. If some external sign indicates its site, this is merely a cippus without ornament, or at least without inscription and an effigy; usually nothing recalls there the name or represents the power of the dead. Interment is almost always alone in use, and consequently the arranger of the tomb has but one care, to ensure as much as possible the preservation of the body. To obtain this result, he devotes all his care to the excavation of the pit and the construction of the c chamber, whether cut in the rock or built in regular courses; but he scarcely seems to have thought of completing the interment by the addition of a work of art, or of erecting over it a monument, which should speak to the eyes and the imagination.

Quite otherwise is the case at Athens. There if the inferior class nowise changed its customs, the nobility adopted

the habit of cremation. Now to shelter a few handfuls of a ashes and bones left from the funeral pyre, there was no n need of a cavity conceived and arranged as the chamber of the dead, as his eternal habitation; an urn of clay or metal sufficed, deposited at the bottom of a small hole excavated in the tufa of the hill or in the movable earth of the plain. In these conditions, the piety of the survivors must seek other means of manifesting itself. If found this means in the erection of a mound over the tomb, a tumulus on which it placed steles, whose inscriptions and reliefs perpetuated the memories of useful and honored citizens, where it grouped statues thought to reproduce the traits of all those personages. Thus the tomb was indicated afar to the eyes of the passer; it became a sort of museum common to the family, a a museum that reminded new generations of titles and services.
ceWhat accounts for this difference in the rite, this originality of the Attic tomb? What best explains this bhenomenon is the influence that the brilliant civilization of Ionia appears to have exerted on Athens, about the time when it prepared itself for the part that it was to play during the following century after Salamis and Platea. We shall find the very vivid trace of this influence in a number of statues and reliefs, when we study the history of sculpture, a and on the other hand, one knows what support the Ionian e epic poetry found in Athens, what Solon and Pisistratus did to fix the texts and to give them the form in which they passed to posterity in the two great poems, to which were attached the name of Homer. As the revisers charged with the work had determined them, these were recited in public in the great panathenaic national festival; these hearings and the pomp surroundind them added much to the prestige a and popularity of this ancient poetry. Now what characterizes the funerary rite described by the Iliad and Odyssey, that concerning the burial of the horo, is the cremation a and the construction of the tumulus. If the Eupatrids of A Athens adopted this type, it could only be by a system derived from archaism. There is a manifest intention of imitating the customs of the heroic age. So far as one can judge of this by the cemetery of Clazomene, Ionia had then commenced this custom; Attica revived the thought of elevating

and ennobling themselves by inspiring themselves with an i ideal, which had for the imagination in those surroundings a most vivid and entirely peculiar attraction.

It was in vain to undertake to reproduce the creation of a distant past; the tomb of the chief of an Athenian family about 550 or 500 could not be the exact copy of that, which three or four centuries earlier had received the ashes of some Eolian or Ionian prince, that had fallen in battle in opening to his compatriots access to the fertile valleys of the Scamander and the Cayster, of the Hermes and the Meander. Writing had come into current use; sculpture had made sufficient progress for it to appear natural to require its aid in view of the decoration of the monument. Thus the Attic tomb, while retaining the principle of the general arrangement of its model, is somewhat more substantial, richer and more expensive.

This tomb also bears other traits, the mark of its time. Bodies were cremated there; but in the cemeteries of Mesogea, they were not burned on a pyre flaming in the midst of the plain, as beneath the walls of Troy. Cremation was there performed above sarcophaguses entirely similar to those, that in Attica and neighboring countries, ordinarily enclosed corpses untouched by the fire. In these sarcophaguses and not in an urn of clay or metal, were deposited the calcined bones mixed with charcoal from the fire. Painted vases were placed in these coffins, and other vases after serving for the sacrifice were thrown into the trench, whose existence we have shown in two places. In the character of the tombs of Velanidezza and of Vourva is there something mixed and hybrid. These are burials with cremation; but they have been arranged by men that have the habit and practice of interment.

Of all these monuments, that most distant from the Homeric prototype is the tumulus of Marathon. The funeral pyre of the men of Marathon must have been, like that of Patroclus or that of Hector, an enormous pile of wood built on a platform. In the mound of the tumulus have been found no sarcophaguses; but on the other hand, there were found bones contained in a vase, that although of clay recalls by the use made of it the golden box in which Achilles encloses the

ashes of his dear companion in arms. Perhaps when the regulated the order of these public funerary rites, they desired that the tomb of the hero of the city should resemble as c much as possible that of the hero of the national epic poem. Like Ajax, Patroclus and Achilles, in repulsing the barbarians had fallen the generals and soldiers, whose remains were entrusted to this tumulus; like them again, they were the champions of Europe against Asia, like those sons of the g gods which fought before Troy.

[illegible]

[illegible]

1. The principal Phases of Sculpture and the conditions of its Development.

[illegible] limit of what we have termed the period of Homeric Greece, a term adopted for want of finding one more significant and more precise. This period opens with the invasions of [illegible] [illegible] peculiar geometrical style, that differs very especially [illegible] seem to be lost; the workman multiplies linear combinations, whose actual poverty is poorly dissimulated under an appearance of variety laboriously sought. During two or three centuries, there is a recoil in the arts of design, or at least a stop.

Meanwhile, because of collisions and crowding, the tribes that created the Mycenaean civilisation, and those who came to dispute the possession of the land with them ended in [illegible] [illegible] In this Greece in which no longer vary the respective conditions of those various ethnic groups, in this Greece of [illegible] [illegible] used. We shall follow the movement and progress of this sort of renaissance of sculpture and the industrial arts, as we have already done for architecture.

[illegible] between the two periods, that we distinguish, that cannot claim an absolute rigor. It is a necessity for the historian [illegible] as is required to establish in the indefinite procession [illegible] [illegible] [illegible] procedures always have something arbitrary, however [illegible] [illegible] that the division corresponds to some memorable event, [illegible] [illegible] In the little that we know of the life of the Grecian [illegible]

Chapter VIII. Archaic Grecian Sculpture, its Principle and general Characteristics.

1. The principal Themes of Sculpture and the Condition of its Development.

About the middle of the 8 th century have we fixed the l limit of what we have termed the period of Homeric Greece, a term adopted for want of finding one more significant a and more precise. This period opens with the invasions of the tribes of the North, and what characterizes it in the domain of sculpture is the accession of a new style, the rectilinear geometrical style, that differs very strongly from the Mycenaean style. The sense of the living form appears to be lost; the workman multiplies linear combinations, whose actual poverty is poorly dissimulated under an appearance of variety laboriously sought. During two or three centuries, there is a recoil in the arts of design, or at least a stop.

Meanwhile, because of collisions and crowding, the tribes that created the Mycenaean civilization, and those who came to dispute the possession of the land with them ended in f forming a people, who remained distributed in hundreds of independent cities, no less were conscious of a moral unitya In this Greece in which no longer vary the respective positions of those various ethnic groups, in this Greece of history, nature resumes its rights and the imagination is aroused. We shall follow the movement and progress of this sort of renaissance of sculpture and the industrial arts, as we have already done for architecture.

If we have adopted the date of 750 as a dividing point b between the two periods, that we distinguish, that cannot claim an absolute rigor. It is a necessity for the historian to place landmarks on the long route that he must travel; he is required to establish in the indefinite procession of phenomena those divisions, that permit him to orientate himself and to place before the reader general views; but these procedures always have something arbitrary, however indispensable it may be to resort to them. Yet it sometimes occurs that the division corresponds to some memorable event, or to the appearance of some great work of the genius of man. In the little that we know of the life of the Grecian people

during the 8 th century, there is nothing that emphasizes a certain year, that particularly designates it to serve to close an age as completed, and to separate it from that commencing.

Yet we have our reasons for placing there rather than elsewhere that junction of the two epochs. About that time is indicated by the foundation of cities promised a brilliant future, this movement of colonial expansion, which will place the Greeks in connection with Egypt and Asia on the one hand, and on the other with the more or less savage peoples of northern Africa, of the shores of the Euxine sea, Thrace, Epirus and Illyria, Italy and Sicily, Gaul and Spain. In E Egypt and in Asia,the Greeks will find ideas and symbols, relief types and trade recipes, of which they will make use. In the North and West they will make themselves the purveyors of these barbarians among whom they will be established, and they will have for them a powerful incentive of effort and progress.

All those about that time, who expressed by words or forms the idea of the thoughts and feelings of the Greek soul have profited by this stimulant created by that extension of the horizon; but it is important to insist here on one of the effects that cannot fail to have this fine display of energy. All or nearly all the sons of the Grecian family were thus mobilized; each new enterprise multiplied for them the occasions of meeting and exchanging their ideas. It was thus t that the epic poems that bore the name of Homer were disseminated in continental Greece and in the most distant colonies. They became the common patrimony of all men that claimed the name of Hellenes; whatever dialect they spoke in daily life, they henceforth entered into possession of a common language, the epic tongue, and of a poetry in which were fixed the most ancient memories of its adolescence retained by the race. This poetry at the same time eexpresses by happy and brilliant images the highest conceptions to which t this race had yet risen, the solution that it had itself g given to the problem of human destiny, as well as of the m mystery of the laws controlling it. In the course of the 8 th century this poetry, carried from city to city by singers, who embarked with the colonists and merchants in new adven-

adventures, enacted by them in the midst of a circle of [illegible]
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based itself on them as the education of youth and mixture of intelligence.

From the day when Homeric poetry, with the complement added to it by the so called cyclic poets, has thus [illegible]
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primary expression, it must tend to realize itself also by the means at the command of sculpture. The moment has come
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been long delayed in the deadlock in which they were held, will move as if impatient to regain the time lost and will develop in their turn, employing various modes of represe[illegible]
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will be given for resuming that advance, by the tribes of
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shores, arrived at its full flowering; but as will extend
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degrees by which its action will be felt, will gradually experience its fertile and suggestive warmth. These gods and heroes in familiar intercourse with which men had learned to live, they will desire to give a body and a face marked by features sufficiently characteristic, so that all these creations of the imagination of poets may thus find themselves better defined and more clearly distinguished from each other, than they could be by the most circumstantial tales or the most precise epithets. The prowess of ancient warriors
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the foreign journeys to unknown coasts and among fabulous
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titles have come to us, where the artists found the themes on which they are to exercise themselves, the sketch and little model of their statues, the personages and even the entire arrangement of their compositions. These descriptions and scenes, they will always present to the mind when their
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adventures, chanted by them in the midst of a circle of attentive auditors, completed the conquest of minds, and imposed itself on them as the education of youth and mistress of intelligence.

From the day when Homeric poetry, with the complements a added to it by the so called cyclic poems, has thus completed the tour of Greece, all the Greeks have a common ideal, that after having found in the language of epic rhythm its primary expression, it must tend to realize itself also by the means at the command of sculpture. The moment has come when to satisfy that need, after the arts of design have b been long delayed in the deadlock in which they were held, will move as if impatient to regain the time lost and will develop in their turn, employing various modes of representation suited to the materials, that they used. The signal will be given for resuming that advance, by the tribes of Asian Greece among whom that poetry, perhaps born on other shores, arrived at its full flowering; but as will extend beyond the seas the radiation from this centre, each of the groups py which its action will be felt, will gradually experience its fertile and suggestive warmth. These gods and heros in familiar intercourse with which men had learned to live, they will desire to give a body and a face marked by features sufficiently characteristic, so that all these children of the imagination of poets may thus find themselves better defined and more clearly distinguished from each other, than they could be by the most circumstantial tales or the most precise epithets. The prowess of ancient warriors who did not fear to contend against the gods themselves, a the foreign journeys to unknown coasts and among fabulous peoples, all those adventures on land and sea, that one is never weary in hearing related, men will take pleasure in representing ; the chisel and the brush will there emulate each other. In Homer and in all the lost epic poems whose titles have come to us, where the artists found the themes on which they are to exercise themselves, the sketch and l little model of their statues, the personages and even the entire arrangement of their compositions. These descriptions and scenes, they will always present to the mind when their hands have patiently labored to free themselves from the

stiffness and dryness of geometrical design to apply themselves to rendering all these types of masculine and feminine beauty, of agile anf supple strength, of the matronal d dignity and of the voluptuous grace, to which the poet has known how to impart a truly individual appearance by a happy choice of words. We have stated elsewhere how and why poetry has preceded art.[1] The latter will henceforth endeavor with persistend ardor to regain that advance; but about three centuries will be necessary to triumph over the resistance of the material and the difficulties of the calling, to produce works in which nobility and freedom of form will express the idea as clearly as formerly had done at the dawn of historic times, the sensuous hexameter and the limpid i idiom of the epic poets of Smyrna and of Chios.

Note 1.p.111. Histoire de l'Art. vol. VII. p. 105-108.

In this effort that the artist attempted to render visible and tangible the images of those beings larger than nature, that had long existed only in the mind, by which they were conceived, sculpture plays the chief part, has the principal labor for centuries and the final success. The architect t then creates the peripteral temple, that one of all his works which owes least to the examples and influence of foreign models, which in the history of antique are best defies all comparison. Now the temple requires and assumes the statue.

In very distant times the places consecrated to worship, it appears were only spaces arranged on the top of some low h hill, then sacred forests in the midst of which a little b building contained the venerated fetish. It was entirely o otherwise when the labor of the Grecian mind had created its gods. Each of these gods personified one mode of moral and physical life, such as revealed to the conscience of man, when he commenced to observe and analyze. Each of them being thus the reflection, the enlarged image of one of the aspects or faces of human nature, it was under the form of man, the appearance of one or the other of the two sexes into w which the species is divided, that they represented to t themselves the spoirit that gave them birth. At the same time, this mind sought to explain how the universe commenced to exist and how it endured. Of these gods and goddesses, whom it endowed with immortality, it made the intelligent forces

that established order over the world and maintained it. E Each of these divinities had its own domain, presided over a special group of phenomena under the high oversight of Zeus, the supreme master, always ready to restore harmony, when some stress of passion and some infringement had risked troubling it.

It was believed, that these gods and goddesses had their common residence above the fogs and clouds on the shining peak of Thessalian Olympus; from thence they cast theih eyes over lands and seas, over countries and cities without number, where men lived and prospered only through the tutelary and restorative power that they exercised; but they could acquit themselves of that task only by unceasingly passing over their empire, by transporting themselves to places where disorder occurred, and by intervening to restore affairs to proper condition. Then men admitted, as the Iliad and Odyssey witness on every page, that they were often abroad, and thus came to believe, that they lived all together in their celestial palace and on earth, mingled w with men who called on them for aid by their prayers and sacrifices. Those cities which they visited and in which t they sojourned felt themselves bound to offer them habitations corresponding to their sovereign majesty; from this o originated the temple, with the arrangements characterizing it and the richness of its decoration. The temple was the development of the megaron of the princes of Mycenae and of Tiryns. Republican Greece desired that its gods should be better lodged than the most powerful monarchs of former times; to render homage to them was placed around the edifice that beautiful girdle of columns, which is the honor a and crown of the temple.

Unlike the Christian church, the Grecian temple is not a building in which the faithful assemble to adore in common; it is the house itself of the god. The walls of the cella and its portico are the enclosure of the chamber that the god himself is believed to inhabit, the divine guest that the city occupies itself in inviting and retaining in this habitation, from which his protection can make itself felt more closely to the people placed under his care. Now if t there are any means of securing, perpetuating the actual p

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the popular mind will be disposed to confuse it with the
ideal model, of which it is the imperfect copy. When the w
work shall have attained a certain degree of nobility and
beauty, cultivated minds will themselves have some diffic-
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many Greeks with their eyes fixed on the Olympian Zeus, of-
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that they saw the master of the world himself, or the daug-
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to model an effigy placed in the interior of the temple,
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execute the figures in high, middle or low relief, that are
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the complement of the statue; they place the god in the a
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and virtue of which he is the incarnation; they trace the
principal events of what may be called his history; thus
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in which he is enthroned in person, in the sacred shadow o
the naos, and whose principal surfaces on the exterior ref
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people.[1]

Note 1.p.113. G. Perrot. La sculpture dans le temple gre
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around the temple rather than in the temple itself; we mak
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divinity of the place, or even simple laymen, as we s

presence of the god, this presence that was regarded as an assured promise of prosperity, was this to leave the sanctuary empty, but rather to place there an image that might be the portrait of the deity, which combined the attributes and reproduced the features assigned it by tradition? The better that this image fulfils these conditions, the more the popular mind will be disposed to confuse it with the ideal model, of which it is the imperfect copy. When the w work shall have attained a certain degree of nobility and beauty, cultivated minds will themselves have some difficulty to protect themselves from that illusion. Were there many Greeks with their eyes fixed on the Olympian Zeus, of Phidias, or on his Athena Parthenos, who did not believe t that they saw the master of the world himself, or the daughter of his brain, the august patroness of the Athenian people?

To model an effigy placed in the interior of the temple, and there represent the divinity of whom this temple is the habitation, such would then be the ambition conceived by t the sculptor, as soon as his hand had acquired sufficient technical skill to be able to attempt that enterprise with some chance of success. It will be in the same spirit that he will execute the figures in high, middle or low relief, that are enclosed in the tympanum of the pediment and decorate the entablature. Wherever placed, all these figures are only t the complement of the statue; they place the god in the scene in the various acts by which are manifested the power and virtue of which he is the incarnation; they trace the principal events of what may be called his history; thus t they draw closer the bond connecting him to that building, in which he is enthroned in person, in the sacred shadow of the naos, and whose principal surfaces on the exterior reflect his image, and offer it to the pious admiration of the people.[1]

Note 1.p.113. G. Perrot. La sculpture dans le temple grec, etc. 1898. (Melanges Weil, p. 353-383).

From the same feeling originated another series of figures, those of the votive statues, which will take their places around the temple rather than in the temple itself; we name thus those representing the priests and priestesses of the divinity of the place, or even simple laymen, as we should

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by reason of some vow miraculously granted.[2] Placed in the sanctuary, the statue of the god while existing made it present in person. In the same manner, the effigies of the servants of the god were grouped outside, and were thought to guarantee to those who had consecrated them all the advantages of a presence and of a homage indefinitely prolonged. This perpetual adoration, that among Catholics certain communities of women realize by having nuns by day and by night, who take turns in this pious act, antiquity sought to obtain by a different method; the image of the adorer was entrusted to the care of the guardians of the temple, and would last far longer than the brief life of the mortal who dedicated it; it would perpetuate for the benefit of the giver and his posterity the effects of the gifts and sacrifices, by which he had honored his divine protector.

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outlines; but the monuments are well classed and explained.

This fiction and this belief, we already had occasion to investigate its meaning, when at Cyprus we described those enclosures of Amathonte and of Idalia formerly filled by the entire people of statues cut in the soft limestone of the island, statues that are not images of the local deity, as demonstrated by the diversity and sex; age and costume. We have recognized the faithful who came successively to attach themselves of their duties to the gods and to take rank among their servants; this is what is indicated by the cup or [illegible]
This is the expression of the same idea and of the same [illegible]
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ile and female statues, that have been uncovered around the [illegible]
Asia Minor the figures that decorated the sacred way of [illegible]
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have been collected at Delos among the ruins of the [illegible]
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say, who are bound to proclaim aloud their particular devotion to this divinity, perhaps to evedence their gratitude by reason of some vow miraculously granted.[2] Placed in the sanctuary, the statue of the god while existing made it present in person. In the same manner, the effigies of the s servants of the god were grouped outside, and were thought to guarantee to those who had consecrated them all the advantages of a presence and of a homage indefinitely prolonged. This perpetual adoration, that among Catholics certain communities of women realize by having nuns by day and by night, who take turns in this pious act, antijuity sought to obtain by a different method; the image of the adorer was entrusted to the care of the guardians of the temple, and would last far longer than the brief life of the mortal who dedicated it; it would perpetuate for the benefit of the giver and his posterity the effects of the gifts and sacrifices, by which he had honored his divine protector.

Note 2.p.113. W. H. Denhad Rouse. Greek votive offerings, etc. 1902. Cambridge. The figures are few and almost merely outlines; but the monuments are well classed and explained.

This fiction and this belief, we already had occasion to investigate its meaning, when at Cyprus we described those enclosures of Amathonte and of Idalia formerly filled by an entire people of statues cut in the soft limestone of the island, statues that are not images of the local deity, as demonstrated by the diversity and sex; age and costume. We have recognized the faithful who came successively to acquit themselves of their duties to the gods and to take rank among their servants; this is what is indicated by the cup or the dove, that most of these personages hold in the hand.[1] This is the expression of the same idea and of the same desire that we shall find again in Greece and a number of virile and female statues, that have been uncovered around the great national sanctuaries. It will suffice to recall for Asia Minor the figures that decorated the sacred way of Apollo Didymaeus, and for the islands those, whose fragments have been collected at Delos among the ruins of the edifices erected in honor of Latona, Artemis and Apollo; but what t there is most curious and significant in that way is the series of statues of women, that were raised from the rubbish

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eir ladies around the old temple of Athena. The votive [illegible]

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around religious localities, will have in reduced proportions and a different mode of representation the same value and same sense as these statues; they represent the definite continuation of an act of faith, the eternalisation of it.

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mentioned them here, this is because we hold to explaining what a variety of themes must be furnished to sculpture by the conception from which comes the temple; it would [illegible]

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the arts, to render that edifice more and more conformed to its purpose. Greece was farther still far at the middle of [illegible]

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the means of execution did not correspond to the idea of the desire. The sculptor and the painter of the Mycenaean age had exploited or at least announced qualities of the first order. They had sometimes rendered the form of an animal with freedom and singular fidelity. If in the interpretation of the human form they had not obtained such complete success, they had allowed to be seen how they were sensible to the beauty of movement. In spite of the inaccuracy of their drawing, they had even succeeded in transferring something of that impression to the works of their hands. [illegible]

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as an absolute master, sculpture can only decline and fall very low, and which aspires to seize and reproduce the supple inflexions of those contours. By its forms and its decoration, the ceramics of this period offers an incontestable richness and even a certain variety; but our examination [illegible]

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could be attributed with probability to that epoch, [illegible]

in more or less mutilated form. Men are now agreed to see in them priestesses or girls of family, who had erected their images around the old temple of Athena. The votive reliefs, that in all parts of the Grecian world accumulated around religious localities, will have in reduced proportions and a different mode of representation the same value and same sense as these statues; they represent the desired continuation of an act of faith, the eternization of it.

Note 1.p.114. Histoire de l'Art. Vol. III. p. 254.

These images of adoring men and women then form the external complement of the decoration of the temple. If we have mentioned them here, this is because we hold to explaining what a variety of themes must be furnished to sculpture by the conception from which comes the temple; we would show too what results led in time the efforts made in concert by all the arts, to render that edifice more and more conformed to its purpose. Greece was further still far at the middle of the 8 th century from being able to realize this programme. The means of execution did not correspond to the idea of the desire. The sculptor and the painter of the Mycenaean age had exhibited or at least announced qualities of the first order. They had sometimes rendered the form of an animal with breadth and singular fidelity. If in the interpretation of the human form they had not obtained such complete success, they had allowed to be seen how they were sensitive to the beauty of movement. In spite of the inaccuracy of their drawing, they had even succeeded in transferring something of that impression to the works of their hands. Rectilinear geometrical decoration with its hard angularity and its cold virtuosity, causes the artist to lose the idea of the curves, that in nature outline living bodies and distinguish them from the inorganic types. Where this style reigns as an absolute master, sculpture can only decline and fall very low, and which aspires to seize and reproduce the supple inflexions of those contours. By its forms and its decoration, the ceramics of this period offers an incontestable richness and even a certain variety; but our embarrassment has been great, when it has been necessary for us to discover and reunite some monuments of the sculpture, that could be attributed with probability to that epoch, like the

researches, what have we found? Some statuettes of ivory

one could not actually know with what to connect them nor

decorate certain jewels, to those stamped on gold bands,

and to those that the graver has dotted on the plates of

occones, they are too summary, for one to place them to

it is the art of the goldsmith, which has not suffered th

style and has maintained itself at a superior level.[1] Fur-

ther, if in these works of the goldsmith the living form

nature, then to the influence of oriental models. About th

time of the first olympiads, this influence began to make

itself felt in the workshops around the Egean sea and in

those of continental Greece.

Note 1.p.116. Histoire de l'Art. vol. VII. p.213, 283.

These movements of the arts of metal continue during th

entire end of the 8 th century and the course of the 7 th.

Intent on creating forms and decorating them, the Grecian

workmen persist in inspiring themselves by types found in

the work of the old civilizations of Africa and of Asia;

hands become more direct, constant and fertile, than it had

previously been. This is because they were no longer copy-

he establishes himself near them or even when them he sets

them at work; he places himself at their school, but as a

es the secret of their procedures; he makes a judicious ch-

oice among the motives presented to his eyes in the product

of these exotic industries.

contemporaries of the pottery of the Dipylon. After many researches, what have we found? Some statuettes of ivory and some figurines of terra cotta, so barbarous in appearancethat without the motives traced on them with the brush, one could not actually know with what to connect them nor to what age to assign them. As for images in relief that decorate certain jewels, to those stamped on gold bands, and to those that the graver has dotted on the plates of brooches, they are too summary, for one to place them to the account of sculpture. All that is merely industrial art; it is the art of the goldsmith, which has not suffered to the same degree as others from the tyranny of the dominant style and has maintained itself at a superior level.[1] Further, if in these works of the goldsmith the living form sometimes appears treated with a certain freedom, there is a merit that the workman owes less to a curious glance at nature, than to the influence of oriental models. About the time of the first olympiads, this influence began to make itself felt in the workshops around the Egean sea and in those of continental Greece.

Note 1.p.116. Histoire de l'Art. Vol. VII. p.248, 283.

These movements of the arts of metal continue during the entire end of the 8 th century and the course of the 7 th. Intent on creating forms and decorating them, the Grecian workmen persist in inspiring themselves by types found in the work of the old civilizations of Africa and of Asia; but the effect that these examples exert on their minds and hands become more direct, constant and fertile, than it had previously been. This is because they were no longer content to await at home the visit of the articles brought by foreign merchants. Having become a mariner and a colonist, he goes to people that appear to have something to teach him; he establishes himself near them or even with them, he sees them at work; he places himself at their school, but as an intelligent disciple endowed with a critical mind. He catches the secret of their procedures; he makes a judicious choice among the motives presented to his eyes in the products of these exotic industries.

In such conditions, progress could not fail to be very rapid. This is proved by many series of bronze objects, that

came from different parts of the Grecian world. There are thosecollected in the cavern of the Idean Zeus in Crete;[2] there are the finds at Dodona in Epirus;[3] and especially t the series composed of the pieces gathered in the oldest layers of the earth of the Altis at Olympia; a series that is rendered more particularly interesting by the care with which the excavations were executed as well as by the learned accuracy of the descriptions given of those monuments.[4] Those are mostly only in the condition of fragments, and h have a votive character. They are the remains of cups, candelabras, perfume burners, arms, shields, chariots, and furniture of all kinds, offered by the faithful to the god of the sanctuary. To follow the course of the advance of sculpture during the end of the 8 th and the entire length of t the 7 th centuries, one could scarcely consult only the little that remains of these works in metal. Doubtless, from this time and even earlier, one is already tempted to embody those deities that poetry has distinguished and defined; but it was in the forest, from trunks of cypress, olive or oak, that were cut the images placed in the most ancient temples.

Note 2.p.116. Halbherr & Orsi. Scavi et monumenti, etc. Museo Itiliano, etc. Vol. II. 1888. p. 629-901.

Note 3.p.116. Carapanos. Dodone et ses ruines. 1878.

Note 4.p.116. Olympia. Vol. IV. Die Bronzen. By A. Furtwängler. 1890.

None of these images has come down to us; the climate and the siil of Greece do not lend themselves to the indefinite preservation of wood like those of Egypt. This phase of the development of sculpture therefore we do not reach directly. We perceive in a way only the reflection of the first sculptors who wrought in stone, and continued for long years to give tufa forms that recall those that their ancestors gave to wood. Thus an entire series of efforts and labors is concealed from our curiosity. The sculptor was then but an obscure workman that did not sign his work; it had not enough beauty to cause a sensation; the artist who created it was soon forgotten. It seems that this almost exclusive reign of wood lasted till about the end of the 7 th century. From the first years of the 6 th the sculptor began to draw on

stone the images which he had so far required from wood; b but from that moment, progress was no longer interrupted. With a patient ardor not repelled by the difficulties of apprenticeship, the artist henceforth undertook to seize and to adhere more to the form, to find therein the clearer expression of the idea. By the continuity of their labor, four or five generations of sculptors will succeed in leading art from that almost savage awkwardness, that astonishes us in the oldest figures of tufa, even to the rare qualities of strength and grace, that distinguish the works contemporaneous with the Median wars, those which exhale the subtle and penetrating perfume of increasing perfection.

What in the 7 th century contributes singularly to favor the progress of sculpture was the increasing place that about that time gymnastic games tended to occupy in Grecian society, the emulation produced by them, the honors given to those who won the victory in them. Never will those crowns, a garland of smallage, a branch of olive or laurel be sought with a more strongly declared ambition, than they were during the 7 th and 6 th centuries by the citizens of all Grecian cities, who came from very far to wrestle or r run in the arena, and by the kings and tyrants represented at great expense by their drivers and teams.

That of which these games are the public and solemn expression is a passionate love of physical exercises; it is t the idea that by them man can and must arrive at obtaining from his nerves and muscles, what may be termed a maximum yield. No other people in the ancient world, neither the peoples of the Orient nor the Romans later, had in the same degree a love of these exercises and faith in their virtue; no people has subjected the body with so much insistence and consecutively to a special training, that taking it in hand from adolescence regulated it and ordained its movements in such a way, that having come at the end of youth to full m manhood, it was capable of making the best possible use of the equipment with which it was endowed by nature. All youths of free condition received this training in the gymnasium under the name of ephebes; the city imposed on them a common discipline in view of the duties that they had to f fulfil later. When this time came, most citizens continued to frequent the palestra with more or less leisure; but some

of them continued till middle life, and sometimes to an advanced age, to submit to long and systematic training, with the intention to distinguish themselves from their contemporaries by the endurance and energy, that they displayed in various forms. Their aim was to carry off the prize under the eyes of assembled Greece, in the competitions opened e every five years at Delphi, Olympia, Nemea, on the isthmus of Corinth, or in the panathenaic stadium. Those were the athletes, properly so called, who by the mastery of their vigor and agility, aroused enthusiastic applause, whereever they appeared.

However sincere the evidence of this admiration, the Greeks with their exact sense of order and prudence, did not delay to perceive that among these professionals, the intelligence did not develop in the same proportion as the b body. They persisted always in carrying in triumph the athletic victor, and causing him to enter through a breach into the city, that prided itself on his birth there; but as the minds were cultivated and refined, men were more and more sensitive to what was lacking to be the complete man, that ideal man in whom was produced the harmonious equilibrium of all the faculties, which had not bent his limbs in all the modes of action, only to render them more capable of being in all circumstances the docile and efficient servants of a well directed wise judgment. After the 5 th century, moralists and philosophers will then sometimes speak of the athlete with a certain contempt;[1] but his popularity will not be disturbed. This is because it performed in its way a sort of social function. By his sustained efforts and his noisy successes, the athlete prevented the tradition f from being interrupted and the level of the methods from being lowered. Stimulated by this example, the elite of the nation felt the impulse given; while proceeding to less vivid attractions, it did not lose sight of those who marked out and indicated the path, those virtuosos of the contest of the race, that as the poet says, which the infatuation of the multitude raised to the rank of the gods, of the divine masters of the world.[2]

Note 1.p.119. Euripides. Fr. 282.

Note 2.p.119. Horace. Odes. I, 1.

In the time when were most strongly exerted its imagination and thought, Greece then never allowed the rights of t the body to be proscribed, and never sacrificed them to the labor of the brain. It further safeguarded thise rights without risking the falling into the opposite excess, of improving the flesh at the expense of the mind. This is then evidenced later by the philosophers, that formed the theory of the current practice and gave the reasons for it. For e example, here is the doctrine of Plato on that subject, and what part he desires to give to that training of the body in the education that he establishes for the citizens of h his ideal republic:- "The best gymnastics," says he, "is a sister of this simple music, of which we spoke a moment since. I mean a simple and moderate gymnastics. In music simplicity makes the soul wise, in gymnastics it renders the body healthy."[3] The personupon whom is incumbent the task of presiding over that development of the entire organism is the master of the gymnasium, the pedotribes, literally "he that breaks and hardens the child." The action that he exerts is admirably defined by thesewords of another writery- "It is by rhythm that the pedotribes fashions the person of the child."[4]

Note 3.p.119. Plato. Republic. III, p. 404. Also see the theory of gymnastics in Book VII of the Laws.

Note 4.p.119. Oneirocrites. III. 17.

One seizes the principle of this liberal education that the city believes should be given to all its sons; the result that it proposes to attain is to create thus an entirety in which all the powers of life, without ever opposing each other, act in concert with elegant and sovereign ease. To that perfection of the entirety particularly adheres Grecian taste, and this feeling manifests itself even in the manner in which it appreciates and judges the forms of the athletes. It was not without having noted that among them, the specialty of the work developed certain parts of the b body at the expense of others; "Among runners," says Xenophon, "the legs are enlarged and the shoulders are reduced; on the contrary with pugilists, it is the shoulders that a are enlarged and the legs are reduced."[1] A delicate taste was shocked by that disproportion. It was in the same spirit

that he refused to admire in the pancreatist a brutal vigor, emphasized by the exaggeration of the muscles, such as presented by a work of the late epoch, the Hercules Glykon, 1 called the Farnese Hercules. The only athletes whose type gives full satisfaction to connoisseurs, were those that c competed for the complex test including all others, what was called the pentathlon or "quintuple contest:-" it comprised the foot race, horse race, throwing the discus, wrestling, and that with hands armed with the cestus, gauntlets fitted with lead. He that aspired to merit that crown could not make himself a man of a single feat. All his limbs and all his muscles were obliged to be in play, each in its turn, and it was necessary for all, that this play should be equally facile and brilliant. On account of this necessity, the body was preserved from deformations, that could not fail to be produced in time by constant application to a single exercise. Thus moulded by uninterrupted effort, whose nature and direction varied hourly, this body had every chance to present the same happy proportions as that of the ephebe, who is a faithful attendant at the palestra, and t there had the benefit of that moderate gymnastics mentioned by Plato. All the difference was, that among athletes the bony framework was stronger and that contours were more firmly accented. "The most beautiful men," according to Aristotle, "are the pentathletes, for they have both suppleness and strength."[2]

Note 1.p.120. Xenophon. Banquet. II. 17.

Note 2.p.120. Aristotle. Rhetoric. I. 5.

This rhythm of physical training is one of the most original characteristics of Grecian civilization. Already in the Iliad, one sees the Achaian chiefs contend for the prizes that Achilles offers to those of his companions in arms, that show themselves most robust or most agile; but the multitude of warriors are then merely simple spectators; the heros alone, sons of gods, are capable of performing the d deeds of prowess that the poet describes. When the republican government was established nearly everywhere in Greece, gymnastics commenced to play its part, truly a capital role, in the programme of the noviciate by which the young man in each community prepared himself to perform his part as citizen

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those with bodies, which by the beauty of their proportion
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That was done already by Mycenaean hunters, when they purs-
ued the wild bull, and the heros of Homer, when in the fun-
eral rites of Patroclus they entered the arena; but also
they tied around their waists drawers or girdles, that con-
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men of the city, the limbs rubbed with oil and sand, filled
the courts of the palestras, one would not delay to free h
himself from that last restraint. This was at first in the
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century, the runners were seen in the stadium of Olympia
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given was followed by the wrestlers and pancratiasts. Men
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ed no one, and later at Olympia as in all other panegyries,

and soldier. The great national panegyrics, by the fame that they gave to the exploits of the body, and by the glory ensured to those that accomplished them, were the consecration of this system and the best guarantee of its duration; they concurred thus in maintaining gymnastics in honor in the Grecian world, even when was relaxed greatly the sentiment of respect for civic duties.

The first result of this training prolonged through several centuries, was to strengthen and beautify the race; Exercise was skilfully graduated by the pedotribes, corrected the defects of birth and faults of the constitution; it regulated growth among well formed adolescents; it aided the work of nature in directing it. Men that had received the benefit of this discipline generated healthy and vigorous children. By this progressive improvement, the number of w weakly and malformed individuals always continued to diminish, while there increased from generation to generation those with bodies, which by the beauty of their proportions recommended themselves to sculptors as choice models.

It was again the gymnastics that rendered to the artist the service of presenting these models to him in the conditions most favorable for observation and study. To jump and to run, to strain with enlaced arms and shoulder to shoulder, it was necessary to remove the restraints of clothing. That was done already by Mycenaean hunters, when they pursued the wild bull, and the heros of Homer, when in the funeral rites of Patroclus they entered the arena; but also they tied around their waists drawers or girdles, that concealed the virile parts; that we know by the vases of Vaphio and by the Iliad.[1] When from morn to eve all the young men of the city, the limbs rubbed with oil and sand, filled the courts of the palestras, one would not delay to free h himself from that last res.raint. This was at first in the enclosed and roofed gymnasium, that the men placed themselves at their ease; then one day about the end of the 8 th century, the runners were seen in the stadium of Olympia without the traditional girdle; the example that they had given was followed by the wrestlers and pancratiasts. Men alone were present at these festivals; the innovation shocked no one, and later at Olympia as in all other panegyries,

the athletes showed themselves to the multitude in a state of entire nudity.[1]

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Note 1.p.122. Tradition had preserved the name of the runner that in the 15 th Olympiad was the first one relieved of the diazoma in order to reach the goal with more certainty. (Eustathius ad Iliadem. XXIII, 683; Denys of Halicarnas- [illegible] *ted them less than the runners. Thucydides (I, 6) says that it was not very long that all had been renounced. All the* [illegible] *a metrical inscription (No. 1050) found at Mégara, that recalls the memory of the initiative taken by Orsippos.*

Himself also accustomed to the palestra and greatly interested by the great national games, the artist thus had [illegible] the ephebes and athletes. These bodies were entirely visible to his eyes; no drapery intercepted and broke their lin- when in the preparation or the spring of the action, they gathered themselves together or displayed themselves with ample freedom in the most varied attitudes. We shall later have to seek in what measure the artists of the 5 th and 4 th centuries have caused the living model to pose before [illegible][2] reason to think, that in the period of the first attempts, in that when Grecian statuary sought and found its way, th- [illegible] was the human figure seen in its entirety. Doubtless the artists risked assaying that rapid glance, that wished to c- [illegible] id and strong, to give at the very first the very clear conception of the principal lines of the body, as well as of the character and beauty of the movement. That was such one only obtains with difficulty in the studio from the m- [illegible] spontaneous movement; immovable in a required attitude,

the athletes showed themselves to the multitude in a state of entire nudity.[1]

Note 1.p.121. Histoire de l'Art. Vol. VI. p.784-793, Figs. 369, 370. Iliad. XXIII. 683-685, 710.

Note 1.p.122. Tradition had preserved the name of the runner that in the 15 th Olympiad was the first one relieved of the diazoma in order to reach the goal with more certainty. (Eustathius ad Iliadem. XXIII, 638; Denis of Halicarnassus. Archaeologia. VII. 72); this was Orsippos of Megara. It appears that the other athletes still retained for a century or two the use of the girdle or drawers, that restricted them less than the runners. Thucydides (I, 6) says that it was not very long that all had been renounced. All the texts relating to this subject have been collected and discussed by Böckh. C.I. G. Vol. I. p. 553-555, with regard to a metrical inscription (No. 1050) found at Megara, that recalls the memory of the initiative taken by Orsippos.

Himself also accustomed to the palestra and greatly interested by the great national games, the artist thus had under his eyes in every hour of the day the nude bodies of the ephebes and athletes. These bodies were entirely visible to his eyes; no drapery intercepted and broke their lines, when in the preparation or the spring of the action, they gathered themselves together or displayed themselves with ample freedom in the most varied attitudes. We shall later have to seek in what measure the artists of the 5 th and 4 th centuries have caused the living model to pose before them in the mode of modern artists;[2] but nothing gives any reason to think, that in the period of the first attempts, in that when Grecian statuary sought and found its way, the sculptor ever employed this method. What then inspired him was the human figure seen in its entirety. Doubtless the details risked escaping that rapid glance, that wished to comprise the entire form; but the impression must be very vivid and strong, to give at the very first the very clear perception of the principal lines of the body, as well as of the character and beauty of the movement. That was such as one only obtains with difficulty in the studio from the model paid by the hour, and can never have the freedom of the spontaneous movement; immovable in a required attitude, t

the body is wearied and chilled. This was to Grecian [illegible]
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nature that allowed itself to be frankly taken in [illegible]
and considered.

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not have the sole effect of showing and revealing nature
to the artist; they also served to furnish him with an o[illegible]
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the memory of these ardently desired, otherwise than by a
simple inscription; to these souls smitten with glory, it
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view of a success always uncertain, it would not be suffic-
ient to preserve a name in the lists preserved by the offic-
ials of the temple. Men early thought of another way for
immortalizing the memory of the victorious athletes; the
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ity of the arena where he had won his prize, among the [illegible]
ments of every kind and the great trees that filled the
sacred enclosure. In that way, he would always remain [illegible]
ent there, as in that memorable day when he won the palm,
and on the pedestal of that effigy, future generations [illegible]
read his name and that of the city, which he had honored [illegible]
his triumph. The most ancient statues of athletes [illegible]
Olympia in the time of Pausanias, were those of Praxidamas
of Egina and of Rhexibios of Opuntes; one dated from 544
540 and the other from 536 to 532. The first was a figure
of wood and the second was one of cypress wood.[1]

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The Olympionics, as men said, who had obtained the [illegible]
of a statue, were represented nude as they had appeared [illegible]
the arena. The first statues could not fail to be very im-
perfect; but the theme was one that requires and imposes
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he presented himself to the eyes among those sons of the
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the body is wearied and chilled. This was to Grecian art a happy fortune to have thus been placed in the presence of nature that allowed itself to be frankly taken in the act and considered.

Note 2.p.122. G. Perrot. De l'etude etc. (Melanges d'archaeologie, d'epigraphie et d'histoire. p. 3-8. 1875.

The institutions and customs that we have described did not have the sole effect of showing and revealing nature to the artist; they also served to furnish him with an opportunity of applying the knowledge that he had thus acquired, for using and exercising his hand. Men wished to preserve the memory of these ardently desired, otherwise than by a simple inscription; to these souls smitten with glory, it appeared that to reward so much fatigue supported in the v view of a success always uncertain, it would not be sufficient to engrave a name in the lists preserved by the officials of the temple. Men early thought of another way for immortalizing the memory of the victorious athlete; they imagined the erection of his statue in the immediate vicinity of the arena where he had won his prize, among the monuments of every kind and the great trees that filled the sacred enclosure. In that way, he would always remain present there, as in that memorable day when he won the palm, and on the pedestal of that effigy, future generations would read his name and that of the city, which he had honored by his triumph. The most ancient statues of athletes shown at Olympia in the time of Pausanias, were those of Praxidamas of Egina and of Rhexibios of Opuntes; one dated from 544 to 540 and the other from 536 to 532. The first was a figure of wood and the second was one of cypress wood.[1]

Note 1.p.123. Pausanias. VI. 18-5.

The Olympianics, as men said, who had obtained the honor of a statue, were represented nude as they had appeared in the arena. The first attempts could not fail to be very imperfect; but the theme was one that requires and imposes progress. What it proposed to imitate was the body of the youth or man, such as in the full day of the Olympic lists, he presented himself to the eyes among those sons of the beautiful race, who by patient labor had deweloped every energy. The artist first applied himself to seize the general

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the copy. The Greeks had proved that each exercise of the palestra impressed a special character on the forms of the [illegible] [illegible] it in his work, a result that he could only obtain by [illegible]ing his model most closely and with redoubled attention.

What aroused the sculptor for that effort compensated [illegible] for it, and was the frequency of the demand. It is not [illegible] [illegible] cost of one of marble or of bronze ordered from a [illegible] [illegible] [illegible] triumph should charge itself with the expense. No less t[illegible] by hundreds were they counted, before the Roman pro[illegible] and emperors pillaged those open air museums, of the i[illegible] of victors that peopled the Altis of Olympia and the other enclosures, in which were celebrated the great panegyri[illegible].

The athletes thus glorified had not required the sculptor to reproduce the features of their faces in what was [illegible]culiar and individual to them. A taste for portraits was not aroused in Greece till much later, in the 4 th c[illegible] Grecian art until the time of the successors of Alexa[illegible] voluntarily neglected the accidental; it aimed to creat[illegible] general types, otherwise very different, each of which co[illegible] responded to one of the appearances assumed by the livi[illegible] form, by the combined effects of sex and age, of educati[illegible] and surroundings. Thus is to be understood the resemblanc[illegible] that the athlete or his patrons required from the artist, when he had become sufficiently skilful to satisfy them. If an athlete had won the prize for the long race, he [illegible] [illegible] [illegible] breadth of the shoulders and the amplitude of the muscular masses must seem to suffice to cause to be divined in a[illegible] [illegible] t5 had beaten many rivals.

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traits of this model; then what he believed himself able to render them with accuracy and sufficient correctness, he was naturally led to desire to carry farther the fidelity of the copy. The Greeks had proved that each exercise of the palestra impressed a special character on the forms of the athlete. The sculptor must learn to make this character felt in his work, a result that he could only obtain by studying his model most closely and with redoubled attention.

What aroused the sculptor for that effort compensated him for it, and was the frequency of the demand. It is not probable that each athletic victor had his statue; to pay the cost of one of marble or of bronze ordered from a famous master, it was necessary either for the athlete to belong to a rich family, or that the city made illustrious by his triumph should charge itself with the expense. No less than by hundreds were they counted, before the Roman proconsuls and emperors pillaged those open air museums, of the images of victors that peopled the Altis of Olympia and the other enclosures, in which were celebrated the great panegyries.

The athletes thus glorified had not required the sculptor to reproduce the features of their faces in what was peculiar and individual to them. A taste for portraits was not aroused in Greece till much later, in the 4 th century. Grecian art until the time of the successors of Alexander voluntarily neglected the accidental; it aimed to create general types, otherwise very different, each of which corresponded to one of the appearances assumed by the living form, by the combined effects of sex and age, of education and surroundings. Thus is to be understood the resemblance that the athlete or his patrons required from the artist, when he had become sufficiently skilful to satisfy them. If an athlete had won the prize for the long race, he desired that in his image the passer should recognize it at first sight as the ideal type of the runner. Likewise the breadth of the shoulders and the amplitude of the muscular masses must seem to suffice to cause to be divined in another effigy a celebrated wrestler, or a pancreatist whose fists had beaten many rivals.

Doubtless time was required before the sculptor would be able to clearly mark by the character of the modeling the

slight differences that distinguish one from another of all visible bodies, according as they had passed through a certain apprenticeship during the long years of preparation. centuries will pass away before one of these works can serve as material for the epigrams like those describing the statue that Myron dedicated to Ladas at Sparta. He had received the palm, but on the morrow of the victory, he died of fatigue."The runner," says the poet, "has risen on his toenails. The breath exhaled from his hollow flanks passes through his projecting lips. The bronze springs toward the crown of the victor; it will not remain on its base."[1] By this description we can form some idea of the pose and appearance of the Ladas of Myron, but we possess several copies of another work of the same caster, his Discobulus. What he has rendered there with the same power of expression was another mode of athletic action, a mode that implied the play of other muscles and their enlargement by the effect of the constant direction impressed by the professional effort. With that runner, that caster of the quoit, the movement is displayed in all its tension and feverishness; there are even critics who reproach the Discobulus with a sort of twisting and violence.[2] Another group was that of figures, which like the Doryphoros and the Diadumenos of Polycletes, the Apoxymenos of Lysippus, are recommended by the exact balance of all parts and express the idea of strength in repose, of a force that does not exclude elegance; they perhaps represent pentathles, those not specialized athletes in whom Aristotle sees "the most beautiful of men."

Note 1.p.125. Antrologia greca. IV. 185, 318.

Note 2.p.125. Quintilian. Inst. orat. II. 19-8.

It is not then a state of the adult body, of the body supplied and strengthened by gymnastics, that attracted the a attention of the sculptor, and that he sought to render. B But it is to the golden age of Grecian art, to the period of art altogether wise and free, that belong the monuments that we have taken as examples. All that we have proposed to ourselves in citing them here is to show the benefit that the Greek sculptor derived from the custom established after the 6 th century, of requiring from him statues of athletes. This was for him the best of schools; one cannot imagine another that would have stimulated so much in

imagine another that would have stimulated so much in him the faculty of observation, which would have so imperiously required him to note even the least variations from the t theme, always the same and always different, on which his genius was exercised.

What this genius had aroused was the religious sentiment, the need of creating forms that should explain the ideas that the poets, those first interpreters of Grecian thought, had formed of the supreme powers by which the world was governed; he had been singularly aided in this difficult enterprise by the facilities and the instution of gymnastic g games offered him for studying in entire freedom the human body, and for establishing its most accurate proportions by comparisons continually repeated. As by thesefavorable circumstances, he felt himself surer in his hand and more master of form, his field of action enlarged. At its origin, the temple was only like a pile of cold and mute stones, but the sculptor gave it a soul; he spread everywhere the inspiration and movement of a superior and divine life; he established at home and domiciled the god to whom this edifice was consecrated; he multiplied there the image of this god, around which he had grouped an entire multitude of worshippers, who by means of the votive statue or votive relief were forever fixed and made immovable in the religious attitude of prayer and offering. What he had done for the temple, he likewise did for the tomb.

From the most ancient times that we can reach, the prehistoric ancestors of the Greeks and later the Hellenes of history were strongly occupied with the establishment and the arrangement of the tomb. Whatever the type of burial that fashion caused to prevail, the living everywhere imposed on themselves great efforts to honor those of their dead, who by their position and exploits had appeared to merit not b being forgotten on the morrow of the obsequies; but to obtain that survival of the name, that had only been able to count on oral tradition. They could not make this name eternal by an epitaph; they did not know writing or it was still not in current use among them. What these men were y yet unable to relate, they attempted to represent. One remembers steles that were found in the acropolis of Mycenae,

above the tombs believed to have been those of the most an-
cient kings of the country. On two or three of these slabs
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of the generations, whose chiefs were buried in these tombs.
But after the fall of the Achaian royalties occurred a reac-
tion in the domain of art and the tomb felt this. It appears
that no figure decorated the Æolian and Ionian tombs accor-
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lans erected to heroes on the shore of the Hellespont. The
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traces of the memory of the illustrious dead. If it be de-
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very naive and almost childish character. Thus an oar is
placed on the cenotaph that awaits the ashes of Elpenor;
this oar recalls to the passer that Elpenor was one of the
most valiant companions of Ulysses, one whose arms drove a
most vigorously the ship through the waves and foam.[1] At
Athens, from the time that the potters of the Dipylon appl-
ied this to restore the living form to honor, men began a-
gain to desire that their should be in the visible part of
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descendants and his friends. But as this time and in these
surroundings, ceramics is in advance of sculpture, and ins-
tead of a stele of stone, it is a great vase of clay that
is placed on the tomb, a vase on whose sides the brush has
represented the Eupatrid in his hereditary functions of
horseman and charioteer; the Eupatrid is stretched on his be-
bed in the midst of the wailing women, and then is trans-
ported in great pomp on a car to his last habitation.[2]

Note 1.p.127. Odyssey. XII. 15.
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5-8, 55.

In spite of the thickness of its walls and of the precau-
tions taken to protect it from injury, the vase of clay re-
mained exposed to many chances of destruction; fragments of

above the tombs believed to have been those of the most ancient kings of the country. On two or three of these slabs a hand still very unskilful has attempted to represent scenes from hunting and war; it was desired to make known to posterity the favorite occupations and the prowess of the princes of its people. These reliefs, however coarse the execution, those cooperated with the funerary equipment in informing us concerning the social state and the customs of the generations, whose chiefs were buried in these tombs. But after the fall of the Achaian royalties occurred a reaction in the domain of art and the tomb felt this. It appears that no figure decorated the Eolian and Ionian tombs according to which Homer describes those that the Greeks and Trojans erected to heros on the shore of the Hellespont. The tumulus is in itself the sign charged with reminding future races of the memory of the illustrious dead. If it be desired to assist the memory, they resort to expedients afdan very naive and almost childish character. Thus an oar is planted on the cenotaph that awaits the ashes of Elpenor; this oar recalls to the passer that Elpenor was one of the most valiant companions od Ulysses, one whose arms drove m most vigorously the ship through the waves and foam.[1] At Athens, from the time that the potters of the Dipylon applied this to restore the living form to honor, men began again to desire that their should be in the visible part of the tomb something, which there speaks of the dead to his descendants and his friends. But as this time and in these surroundings, ceramics is in advance of sculpture, and instead of a stele of stone, it is a great vase of clay that is placed on the tomb, a vase on whose sides the brush has represented the Eupatrid in his hereditary functions of horseman and naucrare; the Eupatrid is sketched on his deathbed in the midst of the wailing women, and then is transported in great pomp on a car to his last habitation.[2]

Note 1.p.127. Odyssey. XII. 15.

Note 2.p.127. Histoire de l'Art. vol. VII. p. 55662; Figs. 5-8, 56.

In spite of the thickness of its walls and of the precautions taken to protect it from injury, the vase of clay remained exposed to many chances of destruction; fragments of

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This funerary sculpture was born of the invincible desire
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adopted from the beginning for male figures was that of
vertical position; whether he died young or old, the man
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under that appearance does he present himself to the eye
the monuments, like the tomb of Massalus, which date fro
the epoch when he is wisest and freest. On the contrary,
the woman is always represented as clothed, and is most
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its joys shattered by the final separation.

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them are alone preserved. As soon as sculpture had ceased to be behind the minor arts, it was required to intervene, asaalready attempted at Mycenae, to insert in the decoration of the tomb scenes in which should be reflected and perpetuated the image of the life, which this tomb was charged to commemorate. We have described the Athenian tomb of the 7 th and 6 th centuries, where the grave was generally surmounted by a mound of small height. However small was that of a citizen of importance, the sculptor took part in the erection of the monument. Not only elsewhere in Attica was established that custom; it was disseminated in the entire extent of the Grecian world; the monuments that attest the diffusion are also found in the colonies, in the advanced posts of Hellenism, as in continental Greece and in the islands of the Egean sea; it will be maintained until the last days of antiquity.

This funerary sculpture was born of the invincible desore that man felt to leave some trace of himself on this earth on which he merely passed. Its fundamental principle has t then always remained the same; but the types that the artist created varied according to the importance of the tomb and also according to the time, with the differences of the idea to be expressed. From the 6 th century one sees certain sculptures receive as a crowning the statue of the deceased, his effigy modeled in the round, his double as an Egyptian would say. The attitude that appears to have been a adopted from the beginning for male figures was that of the vertical position; whether he died young or old, the man s showed himself there nude in the fullness of his strength, such as the exercises of the palestra had made him. Also under that appearance does he present himself to the eye in the monuments, like the tomb of Mausolus, which date from the epoch when he is wisest and freest. On the contrary, t the woman is always represented as clothed, and is most frequently seated on the seat of honor occupied by her in the house, near the hearth whose flame she maintained; what this image expressed was the memory of domestic life and of its joys shattered by the final separation.

All tombs do not comprise the statue; that was a luxury reserved for important personages, for ladies of high birth.

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the theme, for example as on the monument of Dermys of Ta-
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ated. The relief of the figures will be accented; some of
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limits of the field of the stele. There is a certain tomb,
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on the four faces of the monument. The artist can then al-
ow himself a freer career, can express more fully the beli-
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therewith. Finally, there is yet another expression of the
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deposited in the interior of the tomb, wailing women (Fig.
70), chthonian divinities attached to the walls of the ch-
amber (Fig. 71).

The frequenting of the palestra and the honors rendere
to athletes had induced the sculptor to study the nude typ
This form had thus become familiar to him, he had employe
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superior to this humanity in which individuals, however he-
althy and strong they appear, are always incomplete an

Usually he was contented with the stele. That was a slab of limestone or of marble, of small thickness, frequently narrower at top than bottom. It had at first as crown a simple fillet or a little triangular pediment, later replaced by palmatiums of singular elegance. Higher than wide, it offered a field on which was inscribed by itself within borders of small projection a standing figure modeled in slight relief. This arrangement is that commonly presented by the s stele during the archaic period. When the sculptor in the 6 th century varied from it, when he desired to complicate the theme, for example as on the monument of Dermys of Kotylos, success does not seem to have corresponded to his ambition. The teme will come when the artist will be more at ease in this case; he will enlarge the stele to introduce several persons at a time, some standing and the others seated. The relief of the figures will be accented; some of them will finally be entirely detached from the ground.

It will sometimes occur that the programme traced for the sculptor will not be enclosed within the always restricted limits of the field of the stele. There is a certain tomb, like the tomb of Xanthos known by the name of the tomb of the Harpies, where an entire series of reliefs is developed on the four faces of the monument. The artist can then allow himself a freer career, can express more fully the beliefs born of the mystery of the tomb and the myths connected therewith. Finally, there is yet another expression of the same faiths, that one finds in certain images frequently d deposited in the interior of the tomb, wailing women (Fig. 70), chtionian divinities attached to the walls of the chamber (Fig. 71).

The frequenting of the palestra and the honors rendered to athletes had induced the sculptor to study the nude form. This form had thus become familiar to him, he had employed it to give a body to the gods of his nation, and those gods that the genius of the poets had already defined and personified. For himself, he had undertagen to create types in w which man recognized himself, and still by their perfect p proportions and the nobility of their faces, he left them superior to this humanity in which individuals, however healthy and strong they appear, are always incomplete and im-

imperfect in some part; thus he can conceived from this
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and also in another fashion, those athletes, soldiers an
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contrary, the fragility of that life and its brevity stro
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sadness of the last farewell, tempered by admirable

imperfect in some part; thus he had conceived from this moment an ideal of majestic and sovereign beauty, that he would later succeed in realizing in works like the Olympian Zeus and the Athena Parthenos of Phidias. Doubtless in that order of works will he produce those of his works, whose c character will have more elevation and grandeur, while the statues of atheletes, the figures of ephebes and of warriors, will serve him especially in showing that nothing escapes him in the details of the structure of the body, which is sensitive to the least chill, to the least palpitation of the animated flesh, as if impassioned by movement; but also the funerary sculpture offers him themes, that seeming at first sight to be less rich and varied, have no less happily inspired him. These themes have attracted him to another god; they have led him to seek in his art the means of expressing feelings differing from those aroused by the glorification of the deities of Olympia or the brilliant triumphs of strength and agility. What those gods represented, and also in another fashion, those athletes, soldiers and conquering heros, was the expansion and the pride of life, its brilliant blossoming in the light of the sun. On the contrary, the fragility of that life and its brevity struck the mind of the decorator of the tomb; what he must undertake to render was regret for the dear departed; the more of less vague idea formed of the posthumous life, and that which continued, either in the night itself of the sepulchre, or in some distant and indefinable country, itself also enveloped in darkness; it was the representation of the offerings by means of which the survivors maintained and prolonged that always failing and precarious life, a pious duty t that ensured to them the goodwill and protection of ancestors deified by death.

In the work of this artist, what will necessarily dominate will be the moved and softened note. As the execution b becomes more free and more assured, touches more and more refined and delicate will mark there the exact shade of feeling and of the idea. We shall see what a discreet and charming melancholy exhales from Attic steles of the 5 th century, with what penetrating sincerity is rendered there the sadness of the last farewell, tempered by aimiable and naive

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all the graces of life. Nowhere is death presented in a [illegible]
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on and by hereditary sacrifices, nor with that which reflection endeavored to substitute, with Hades and its meadows of asphodels, with the fortunate isles and the Elysian fields. One further knows how much Grecian genius was impress- [illegible] was to the harmony resulting from the concurrence of th[illegible] forces ruled by the supreme reason, the order and harmony of which it endeavored to reproduce some image in the cre- [illegible] to have an instinctive aversion to all that deeply trouble[illegible] this equilibrium, and inflicted actual suffering on the mi[illegible] that alone would have sufficed that one should not be in[illegible] [illegible] have displeasing and horrible; it glanced aside, as it were[illegible] The Christian sculptors and painters have sometimes show[illegible] the body already attacked by decomposition; they have in m[illegible] many ways brought the skeleton into the scene. On the contrary, the Grecian artist has refused to make himself in an[illegible] way an accomplice to death. That flesh which death is goin[illegible] to reduce to powder, he has represented as yet intact, [illegible] only weakened by the approach of the eternal slumber; th[illegible] eyes that are to close, he has still left open to that [illegible] sentation of the skeleton, it was only admitted very late [illegible] not executed with a view to the tomb and to serve it as a mark.

The most ancient funerary sculptures that have come to [illegible] have neither the diversity nor the exquisite elegance of [illegible] there is already taken the same method of giving to the [illegible] times the funerary purpose of the monument is only indicat[illegible]

traits, retained by those fine young men fallen on the field of battle, as well as by those dead maidens and mothers with all the graces of life. Nowhere is death presented in an ironical or repugnant aspect, as it would be in other times and among other peoples. Scenes of this kind were neither connected with the primitive conception, according to which man continued to live in the tomb, sustained by the libation and by hereditary sacrifices, nor with that which reflection endeavored to substitute, with Hades and its meadows of asphodels, with the fortunate isles and the Elysian fields. One further knows how much Grecian genius was impressed by the order that reigned in the world, how sensitive it was to the harmony resulting from the concurrence of the f forces ruled by the supreme reason, the order and harmony of which it endeavored to reproduce some image in the organization of the family and the city. Thus he could not fail to have an instinctive aversion to all that deeply troubled this equilibrium, and inflicted actual suffering on the mind, That alone would have sufficed that one should not be inclined to regard death in its material effects, in what these have bispleasing and horrible; it glanced aside, as it were. The Christian sculptors and painters have somemimes shown the body already attacked by decomposition; they have in m many ways brought the skeleton into the scene. On the contrary, the Grecian artist has refused to make himself in any way an accomplice to death. That flesh which death is going to reduce to powder, he has represented as yet intact, scarcely weakened by the approach of the eternal slumber; the eyes that are to close, he has still left open to that day, that soon they will never see again. As for even the representation of the skeleton, it was only admitted very late and exceptionally; the monuments on which it is found were not executed with a vieu to the tomb and to serve it as a mark.

The most ancient funerary sculptures that have come to us have neither the diversity nor the exquisite elegance of t those belonging to the most beautiful times of the art; but there is already taken the same method of giving to the dead the attitude and the entire appearance of the living. Sometimes the funerary purpose of the monument is only indicated

by the form that it assumes; this alone with the name engraved on the base directs one to recognize a dead person in the personage, whose figure occupies the field of the stele. It is a man still young or of mature age, that presents himself, sometimes nude and sometimes half clothed, the chlamys thrown over the shoulder, or the mantle rolled around the waist; sometimes like Aristion on the celebrated stele of Velanidezza, he is closely clothed in his parade armor (Fig. 72). Some ingenious detail recalls the tastes and occupations of the deceased. Here it is the quoit that he is accustomed to cast, and that his hand holds behind his head; there is a horse near him that formerly carried him, or indeed the familiar dog that rubs against the legs of his master and raises his head toward his hand (Fig. 73). Elsewhere a hare and an apple allude to the amorous connections that p pleased the handsome ephebe, one of the princes of Athenian youth, whose name is frequently read on vases accompanied by the epithet kalos. There is such another series, lor example, of the steles of Sparta, in which the meaning of the image is more clearly indicated by the presence of secondary personages, that render homage to the deceased.

It is generally in the steles dedicated to the memory of women that the real character of the image is most easily divined. All is revealed at the first sight. Even the pose of those maidens and matrons suggests the idea of an immobility that will never end; all or nearly all are seated on a chair, from which they will never rise. Their faces are uncovered; but one feels that it is to be concleaed under a veil, that one hand prepares to draw before it, like a curtain to be closed forever (Fig. 74). A box placed on the knees is thought to contain the jewels dear to the young girl. As for the mother, the good from which she does not desire to part is her child, brought to her by a servant, and that she holds in her arms with her eyes fixed on that dear head (Fig. 75). Similarly where the subbect is not defined by such a precise indication, there are yet suggestions that aid in penetrating the meaning. For example, those flowers with broad petals, of the poppy and the pomegranate, that are presented to each other at the tips of their slender fingers, the other hands holding here little bones and

there the sack drom which they were taken (Fig. 76). These flowers, whose fruits abound with fertile seeds, are the c customary symbol of the life that continues, that revives from death. One finds them with other emblems, like the egg with the same signification, in the reliefs of the so called tomb of the Harpies.

These themes that proposed to sculpture the obligation to decorate the tomb, were well calculated to inspire the sculptor, and one easily understands what use he could make of them, what tendency he could not fail to impress upon his r research and his effort. The feelings that he had to express in this manner are those that move and agitate most strongly the heart of man. The same sorrow forms the ground, that c causing the decline of all affections and of all joys; but the intensity of this sorrow varies with age, with sex, and with the circumstances in which occur the loss that is known to be inevitable, but whose hour remains unforseen. While holding always the same tone, as a musician would say, the artist has to seixe on shades and make them clearly perceptible. To succeed in this, he must attempt there even more than elsewhere, to place a soul in the form, not only to place it there in the features of the face, which is relatively easy, and which is sometimes exposed to pass to excess, but also in the pose, in the entire attitude and even in the arrangement and movement of the drapery. The habit of modeling statues and reliefs intended for the tomb was then an excellent school for the sculptor; perhaps to that practice in particular he owes it, that when it was necessary, he could give to the work of his hands the quality to which modern taste is most sensitive, what we term expression, in a word.

A last question arises:- did archaic sculpture also know the sort of subjects designated today by the name of genre subjects? Even the name is singular, and one has some difficulty to explain how it came into use. If the sense of the term were not fixed, one would at first be disposed to seek some allusion to the operation by which, after having compared some to another number of individuals, the mind shows that they possess in common certain distinctive traits and groups them under this head as a common title; one inclines

to believe that it concerns works in which the artist has eliminated by omission accidental and special circumstances, a [illegible] by which are defined what is termed a genus (genre) in natural history. Now it is an entirely different thing that the art critic means when he employs this name: he applies it to works whose author seems to have had no other aim [illegible] some fine day his eye has caught and noted briefly. The c[illegible] sen subject will sometimes be a singular face, some str[illegible] [illegible] can display a talent in composition in the arrangement of the scene; and in the execution a power in rendering, that will bring him justly the admiration of connoisseurs; but whatever be his merits, he will not be placed in the same rank as the masters, that have sincerely desired to make [illegible] of a people, or of the most elementary and most profound sentiments of the human soul; he will remain classed among those who practice genre painting or sculpture.

[illegible] in the literal imitation of life; it is amused by the not[illegible] passen; it is surprised and charmed by the fidelity of the copy. There is then no art that does not sometime make [illegible] original and charming works; but could it be already in th[illegible] manner in the germinating sculpture, in archaic art its hour had not then sounded. Genre assumes rare skill of ex[illegible] it is necessary for the artist to appear to execute playfully this tracing from nature, whose enjoyment he offers to the spectator. The sculptor of the 6th century was not [illegible] and most advanced, one still feels the effort, an effort with a very clear vision of the aim to be attained, but [illegible]ich only ends in a [illegible] the sculptor always retains his seriousness. His [illegible] is too laborious and too passionate for him to yield [illegible]

to believe that it concerns works in which the artist has eliminated by omission accidental and special phenomena, a and proposed to combine and emphasize the general characters by which are defi ed what is termed a genus (genre) in natural history. Now it is an entirely different thing that t the art critic means when he employs this name: he applies it to works whose author seems to have had no other ambition than to reproduce some fragment of the reality, such as on some fine day his eye has caught and noted briefly. The chosen subject will sometimes be a singular face, some strange or grotesque figure, and sometimes a scene taken from daily life, from military, urban or rustic existence. The artist can display a talent in composition in the arrangement of the scene, and in the execution a power in rendering, that will bring him justly the admiration of connoisseurs; but whatever be his merits, he well not be placed in the same rank as the masters, that have sincerely desired to make t themselves the interpreters of the most elevated thoughts of a people, or of the most elementary and most profound sentiments of the human soul; he will remain classed among those who practice genre painting or sculpture.

Genre, as we have defined it, satisfies tendencies and certain needs of the mind, that sometimes finds fleasure in the literal imitation of life; it is amused by the unforeseen; it is surprised and charmed by the fidelity of the copy. There is then no art that does not sometime make a p place for genre and cultivate it with more or less success. It will be represented in the matured art of the Greeks by original and charming works; but could it be already in any manner in the germinating sculpture, in archaic art? Its h hour had not then sounded. Genre assumes rare skill of hand; it is necessary for the artist to appear to execute playfully this tracing from nature, whose enjoyment he offers to the spectator. The sculptor of the 6 th century was not there; even in those of his works that are most interesting and most advanced, one still feels the effort, an effort w with a very clear vision of the aim to be attained, but which only ends in a success always incomplete in some part. The sculptor always retains his seriousness. His application is too laborious and too passionate for him to yield to the

temptation to unbend and to relax, to divert himself in vain amusements.

The taste for genre fuhther corresponds rather to a later period of social life; it is especially manifested among n nations grown old, that begin to be bored by simple feelings and ideas. With these peoples somes a moment, when the most cultivated minds experience a sort of weariness before the noble and serious types that a masterly art multiplies indefinitely under their eyes. Then thay desire to distract them and to arouse their slumbering sensibility, that the arts and letters should offer them skilfully arranged contrasts. As if to rest themselves from the contemplation of the beautiful, they love to see their attention attracted by the m most eccentric caprices of nature, even by the deformities of ugliness. Weariness attacks them in the brilliant surroundings where develops that life embellished by all research in luxury, but all whose steps are regulated by the conventions of worldly politeness. They seek to oppose that weariness by interesting themselves in the representation of c customs differing from their own; nothing excites their curiosity more than the life of unimportant persons, such as they see in the mirrors in which they are presented with t their annoyances and vulgarities, but also sometimes with what is concealed and produces innate and naive poetry. Particularly in the Greece of the successors of Alexander flourished genre sculpture and painting, at the same time that in the domain of letters the fashion was the idyl and the mimic, that owed their fortune to the same desire, the same u unquiet mind; but one can find only vere slight traces of these arrangements in young and healthy Greece, that after having scattered her colonies along all shores of the Mediterranean, prepared itself to contend victoriously against Persia, in that Greece nourished by epic poetry, which created lyric poetry and prepared itself to create the drama.

In fact in all the work of archaic sculpture, there are scarcely any monuments that one could refer to what we have termed genre. At most would there be reason to class therewith certain terra cottas found in the tombs, like those f figurines from Cyprus and Tanagra, which represent artisans seated at their trades, and women kneading bread or washing

linen (Pl. I and Fig. 77). In the first group a flute player stands at one end of a long table, and appears to direct and time the movements of the workers by the sound of her instrument. The material has no value and the figures are all small. It seems that there the coroplath was pleased to take from life certain trade attitudes, certain deformations of face and of the entire person, which result from age or the servitude of manual labor, and that he pleased himself in reproducing them by modeling the clay with hasty touches of the finger or the modeling tool; but figures of larger dimensions, whether in the round or in relief, present nothing to us that can be compared to these rough sketches. Doubtless on many funerary steles, there is a familiar detail that at first view seems to belong to genre (Fig. 73); but to appreciate the character, what is first to be taken into a account is the intention of the artist, and in introducing this trait into his composition, he desired only to place in it a more frank and touching accent of truth. The effigy of the dead would give a better impression of the life, if the personage so represented showed himself to the survivors, not in a conventional pose, but as they had seen and loved him, in the ease of his daily society and his favorite pleasures.

Note 1.p.138. Plate I. 1. The group came from Thebes in Beotia. Height 3.74 ins.; width 7.09 ins. 2. Cyprus. Height 5.12 ins; width 10.63 ins.

We have surveyed the principal themes on which was exercised at the beginning the activity of the sculptor; we have sought to show what resources each of these themes offered to him, what developments he permitted, and what influence he could exert on the course and progress of sculpture. In the beliefs and the customs of the Grecian race have we found the principle of these themes and the cause of this advance; but so that the study and the explanation should be really completed, it would have been necessary for us to present a general view of the life of the Grecian world, in which one would follow the individual from birth to death, in all the acts of his public and private existence. We cannot undertake that here; we are compelled to restrict ourselves to noting the most prominent traits in this raped

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elves called our attention to it; we speak of the taste o
the Greeks had for those public festivals, whose noble arr-
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subject. In all Hellenic cities and particularly in those
like Athens, which represent in the highest degree the ori-
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the minds of young men by all means tending to the same end
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bid the practice of their art to all artists, who would fix
offering in representations of living beings, "in works of
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the guardians of the State, educated in the midst of images
of a degraded nature as in bad surroundings, and finding t
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conclusions;"Ought we not on the contrary, to seek those artis

sketch. Yet we cannot omit one, because the ancients themselves called our attention to it; we speak of the taste that the Greeks had for those public festivals, whose noble arrangement is known to us by that panathenaic procession, that displays its pomp on the frieze of the calla at the Parthenon. There was no person in that city, whatever the sex or age, who in time had not taken part in these religious ceremonies; one has no difficulty in divining what groups in happy arrangement they offered to the eyes, how they emphasized the virile beauty of the ephebes and the grace of t the young girls, the serious vigor of the mature men, the bearing of the matrons and the grave dignity of the old men.

In invoking the evidence of Plato, Xenophon and Aristotle, as we have done, we have advanced in time; we have passed by more than a century the lower limit of the archaic period. Yet we do not believe that we have so passed beyond our subject. In all Hellenic cities and particularly in those like Athens, which represent in the highest degree the original genius of the race, customs and laws worked in concert, much before the theorists appeared, to develop in t the minds of young men by all means tending to the same end, that love and sense of the beautiful, without which the citizen was not distinguished from the slave. When pholosophers occupied themselves with education and the aim that should be assigned to it, they did nothing else than to reduce to maxims and systematic theory, what had long been practised among their compatriots as an instinctive and spontaneous habit. When Plato traces the plan of the education that young men should receive in his ideal republic, he occupies himself with the effcet that works of art exhibited in their sight will exert on their morality. He desires to forbid the practice of their art to all artists, who would risk offering in representations of living beings, "in works of architecture or of any other kind, a vicious initiation without correction, nobility and grace, from the fear that t the guardians of the State, educated in the midst of images of a degraded nature as in bad surroundings, and finding t therein daily their maintenance and nourishment, should end in slowly contracting some great vice in their souls." He concludes; "Ought we not on the contrary, to seek those artists

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and whatever part it played in the moral life of this
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2. The materials and natural Polychromy.

Among the materials employed by Grecian sculptors in th
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of their hands. In time and by practice, the artist dis
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give it. He takes into account the effects that he can
ain from each of them, what he must decline to expect and

that a happy nature places on the traces of the beautiful and gracefsd, so that like the inhabitants of the healthy country, the young men may everywhere feel a salutary influence, always receiving through their eyes and ears the impression of beautiful norks, like the pure air that brings them health from a happy country, and insensibly disposes them from infancy to love and imitate the beautiful, and to maintain perfect accord between them and it."[1]

Note 1.p.141. Plato. Republic. III, p. 401,a, b.

Whatever the force and refinement of this sentiment, how much it was refined by a culture through several centuries, and whatever part it played in the moral life of this great people, it seems that nothing can make it better understood than some simple words of a writer, who although remaining below Plato and Aristotle, was no less purely Attic, one of the most elegant interpreters of Grecian thought, about the decline of the century, that saw art produce its masterpieces, such as were expressed in their familiar conversations by the most intelligent and civilized of all Greeks."One s should," says Xenophon, "refuse homage to beauty on the pretext that it passes quickly, for if there be a beauty of t the child and a beauty of the adolescent, there is also one of the mature manand of the aged man. Do you desire proof? Are not beautiful men chosen to bear the sacred boughs in the public festivals? What brings them this privilege, that their entire life has been evidence given in honor of beauty."

Note 2.p.141. Xenophon. Banquet. IV. 17.

2. The Materials and natural Polychromy.

Among the materials employed by Grecian sculptors in the course of the archaic period, there is not one whose use w was then a novelty without precedent, not one of which some use had not been made previously by artisans of the Mycenaean and Homeric ages; but those had been used as if by chance, according as they were found more or less within reach of their hands. In time and by practice, the artist discovers that all materials do not have identical properties. He learns to choose among them according to the purpose of the work, that he undertakes and to the character he desires to give it. He takes into account the effects that he can obtain from each of them, what he must decline to expect and

what he has a right to demand from it. At the end of [illegible] he knows on all occasions how to devote each material to the theme, which will best accent its native qualities.

[illegible] is obliged to reckon with the materials employed; in that respect he is in the same condition as the architect. "The nature and quality of these materials powerfully influence the appearance of his works and have a considerable part in [illegible] has its latent genius like a virtue; each has its resour- [illegible] idden by another; the forms accepted by one cannot be reveal[illegible] ble and in bronze. Language takes into account perfectly [illegible] of marble, bronze, a wax cast or ivory? Does that conce[illegible] pieces executed indifferently by the aid of one or another [illegible] signifies that marble and bronze, for example, with specif-ic properties defining them are identified with these works and that they are marked by a generic character, even when reproduced by casting and by drawing, such that it is impos-sible to mistake its nature. They all differ from each other [illegible] est details in practice, so much that in conceiving and el-aborating them, the artist must inspire himself with the characteristic qualities of metal or of limestone, and [illegible] their temperament. The harmony of the idea with the materi[illegible] is one of the most important points of the theory of sculp-ture. Its rules are founded on observation as on rea[illegible] [illegible] nics. The domain of art is enriched by it; the horizons [illegible] ened to the artist become more varied.

"In spite of its money value, marble enters into the con-struction of edifices; it is found in considerable [illegible] in the Greco-Latin world it is especially the monumental material. To it is compared to define their quali[illegible]

what he has a right to demand from it. At the end of the 6 th century his education is sufficiently advanced, so that he knows on all occasions how to devote each material to the theme, which will best accent its native qualities.

Much more than the designer and the painter, the sculptor is obliged to reckon with the materials employed; in that respect he is in the same condition as the architect. "The nature and quality of these materials powerfully influence the appearance of his works and have a considerable part in their expression. Wood, stone and metals, all solid materials correspond to different kinds of conceptions. Each one has its latent genius like a virtue; each has its resources and also its limits; the idea must harmonize with them in turn. The mode of composition made possible by one is forbidden by another; the forms accepted by one cannot be received by another. So to speak, the sculptor must think in marble and in bronze. Language takes into account perfectly t these phenomena. For what does one wish to say in speaking of marble, bronze, a wax cast or ivory? Does that concern pieces executed indifferently by the aid of one or another of those substances? No, he desires to say much more. That signifies that marble and bronze, for example, with specific properties defining them are identified with these works, and that they are marked by a generic character, even when reproduced by casting and by drawing, such that it is impossible to mistake its nature. They all differ from each other in the first principle, in appearance, modeling, the humblest details in practice, so much that in conceiving and elaborating them, the artist must inspire himself with the characteristic qualities of metal or of limestone, and obey their temperament. The harmony of the idea with the material is one of the most important points of the theory of sculpture. Its rules are founded on observation as on reason. T There result from this divisions with each having its technics. The domain of art is enriched by it; the horizons opened to the artist become more varied.

"In spite of its money value, marble enters into the construction of edifices; it is found in considerable masses; in the Greco-Latin world it is especially the monumental material. To it is compared to define their qualities, all

the stones that sculpture must employ. With [illegible] the fineness of its grain, its transparency, it [illegible]

[illegible]

[illegible]

between them the infinite variety of half tints. The [illegible] ness of the flesh, flexibility of fabrics, the infinite details of life, it expresses and blends; but something [illegible]

[illegible] experience teaches us this. With its beautiful crystal[illegible] tion, it has not an extreme tenacity. The perforations [illegible]

[illegible]

[illegible] but they reduce the solidity; they cause anxiety for its duration. A statue should appear as made of one block, [illegible]

[illegible] that one preserves to it the character of a substance, th[illegible] by its destination resists man and time. In what class w[illegible] be a work in which the idea of the marble should disap[illegible] so much, that one would say that it was cast in a mould li[illegible] porcelain? Marble has its dignity and its susceptibilit[illegible]

[illegible] fought, and that if there be a masterpiece, it has concentr[illegible] ated its own part."

"Repose, permanent sentiments, whether smiling, sad or concentrated, the actions that only slarcely imply the [illegible]

[illegible] must be taken into account, when one desires to make it [illegible] eak, at the same time that to establish a composition in [illegible] one must fix it in stable lines, that give an idea of st[illegible] tility, like those of the pyramid."

"The independence of the subject on the contrary, is [illegible] of the essential characteristics of statuary in bronze. [illegible] is true that by its dark color, bronze is not suited t[illegible] der the modeling. It lights up not by graded shades [illegible] shocks, so to speak. It reflects light like a mirror, [illegible]

[illegible] lading, it presses in the shadowed or sunken parts ol[illegible] in which the form disappears, but on the other hand [illegible]

[illegible] lcion, and accent the character of the forms and [illegible]

the stones that sculpture must employ. With its whiteness, the fineness of its grain, its transparency, it lends itself to render all the delicacy of the modeling. It gives the entire scale of chaiaoscuro, lights and shadows, and between them the infinite variety of half tints. The softness of the flesh, flexibility of fabrics, the infinite details of life, it expresses and blends; but something tells us that it is fragile in spite of its hardness, and experience teaches us this. With its beautiful crystallization, it has not an extreme tenacity. The perforations and recesses made in its mass can increase the effect of a work and are interesting because of the difficulties overcome; but they reduce the solidity; they cause anxiety for its duration. A statue should appear as made of one block, and if the marble requires a very perfect work, it also demands that one preserves to it the character of a substance, that by its destination resists man and time. In what class would be a work in which the idea of the marble should disappear so much,that one would say that it was cast in a mould like porcelain? Marble has its dignity and its susceptibilities; it loves to show, that if it has been conquered, it has f fought, and that if there be a masterpiece, it has contributed its own part."

"Repose, permanent sentiments, whether smiling, sad or c concentrated, the actions that only slarcely imply the change of the subject, there is what marble comprises, and what must be taken into account, when one desires to make it speak, at the same time that to establish a composition in it, one must fix it in stable lines, that give an idea od stability, like those of the pyramid."

"The independence of the subject on the contrary, is one of the essential characteristics of statuary in bronze. It is true that by its dark color, bronze is not suited to render the modeling. It lights up not by graded shades but by shocks, so to speak. It reflects light like a mirror, and while on its extreme projections it reflects almost to blinding, it presents in the shadowed or sunken parts blacks, in which the form disappears, but on the other hand with what authority does it not emphasize the unity of a composition, and accent the character of the forms and express

the flexibility by calling attention to the refinement and purity of the contours! The great recesses that in marble shock the eyes of the spectator, and are a cause of meagreness or at least of dryness, are well placed here; they give to the work a perfect clarity."1

Note 1.p.143. Eugene Guillaume. Salon of 1881. (Revue des Deux Mondes of June 1). On this relation of the materoal e employed to the work made of it, also see Lechat. Au musee de l'Acropoel d'Athens etc. p. 5-11. 1903. The author has rendered a real service to our studies by revising at the place, during a sojourn of several months that he made at Athens, the articles that he formerly published on this subject in different collections. Printed at the cost of the University of Lyons, the volume of 468 pages comprises 3 p plates printed separately and 47 figures in the text, all executed with the greatest care.

It is not only by the entirety of the pose that bronze l lends itself to the boldness to which marble adapts itself with more difficulty. This liberty of charm bronze even carries into that chiseling, that comes to give it the final finish, once that the piece has left the mould. When it is applied to bronze, the chisel has freer attacks, than when it cuts the marble, that always risks fracture under too hard a stroke of the tool. It can sometimes at will go to extreme fineness of line, and sometimes fearlessly digging into the metal, make interesting details project between clearly marked hollows. For example, this is the case for the hair. The artist in bronze is more at his ease than the one in marble in separating the locks composing it, and thus to follow all the curves of these soft and flexible m masses. Thus on a certain marble head, one frequently recognizes the copy of a figure not born in marble. The copyist has retained something of the character presented by the w work of the modeling. He has lessened this character by the change in material, but consciously he has held to not efface it entirely. Behind the marble, by certain incisive and nervous accents that it never suggested, one perceives the original in bronze.

To come only to other materials in the second line after marble and bronze, such as wood and terra cotta, which no

less give occasion for observations of the same kin[d]. In wood were carved the most ancient images of the deities of Greece, such as were called Xoana.[1] Some of these [illegible] surrounded by popular veneration and were preserved always until the last days of paganism in certain temples, where to protect [illegible] ed, attired,[2] clothed in precious fabrics, and sometimes to prevent the worm-eaten wood from falling into dust, they were enclosed within a covering of bronze.[3]

[illegible]

[illegible]

[illegible]

The term that serves to designate this sort of images would have sufficed to indicate to us its character. It [illegible] works executed essentially with tools like the saw and gouge [illegible] idols had all disappeared and no memory of them was preserved among the Greeks of the classical age, that primitive period of sculpture on wood would be revealed to the historian by the intermediary of later monuments; by them we would have known in what material the Greek sculptor made his apprenticeship. The monuments that have allowed us to [illegible] in limestone, the poros of the Greeks, in which are betrayed in the entire character of the execution customs and methods, that are not those advised and required by this material. [illegible] of the form, visibly borrowed from the wood that appears [illegible] also a detail in that form, and these are the methods that the sculptor employed to indicate beneath the skin the framework and the muscles attached to it.

[illegible] in which the word xoanon is applied to statues of images of metal; but these exceptions do not have the importance attributed to them. These authors do not aim at precision.

less give occasion for observations of the same kind. In w wood were carved the most ancient images of the deities of Greece, such as were called Xoana.[1] Some of these were consecrated by popular veneration and were preserved almost to the last days of paganism in certain temples, where to prolong their existence no pains were spared; they were painted, gilded,[2] clothed in precious fabrics, and sometimes to prevent the wormeaten wood from falling into dust, they were enclosed within a covering of bronze.[3]

Note 1.p.144. See the texts collected by Overbeck. Schriftlice Quellen. Nos. 143,144,234,236,239,371.

Note 2.p.144. Xoana epichrysa at Corinth. II. 26.

Note 3.p.144. At Thebes koanon covered with bronze by the sculptor Polydoros. Pausanias. II, 26.

The term that serves to designate this sort of images would have sufficed to indicate to us its character. It is a derivative from the verb zeo, to scrape, which implies a w work executed especially with tools like the saw and gouge, the rasp and file.[4] Further, to assume even that these old idols had all disappeared and no memory of them was preserved among the Greeks of the classical age, that primitive period of sculpture on wood would be revealed to the historian by the intermediary of later monuments; by them we should have known in what material the Greek sculptor made h his apprenticeship. The monuments that have allowed us to restore this lost chapter of a distant past are sculptures in limestone, the poros of the Greeks, in which are betrayed in the entire character of the execution customs and methods, that are not those advised and required by this material.[1] What gives this impression is not only the entirety of the form, visibly borrowed from the wood that appears in the form in which the axe of the carpenter cut it; this is also a detail in that form, and these are the methods that the sculptor employed to indicate beneath the skin the bony framework and the muscles attached to it.

Note 4.p.144. E. Gardner, (Jour. Hell. Studies. XI.p.133), notes three passages from Xenophon, Euripides and Strabo, in which the word xoanon is applied to statues of stone or of metal; but these exceptions do not have the importance arrtibuted to them. These authors do not aim at precision

of water charged with bicarbonate of lime or of silica. [illegible]

In these first sketches of what later became the statue, the body is always more or less deformed. These deformations are such as one could explain solely by the inexperience of the sculptor. One feels that he had his reasons for [illegible]

of an earlier type in which the form was so altered as to be simplified; in that way he goes back to the first images, th[illegible] were placed in places of worship in Greece, when poetry ha[illegible] accustomed the mind to lend to the gods the human form, a[illegible]

the ambition, if not to exactly imitate that form, at lea[illegible] to recall it to the adorers of the god by a certain approximation. The Dioscures at Sparta were represented by two timbers;[2] the most ancient image of Hera at Samos was a [illegible]ank, scarcely smoothed.[1] On this timber or plank a few c[illegible] of the chisel might indicate the face or the attributes [illegible]

use was always ready to complete by a motley of colors [illegible] Owing to what we have found on many terra cottas of [illegible]

added around the timber, a spear and shield standing ne[illegible] it, and other accessories of the same kind concurred in [illegible] ousing in the mind of the believer the idea of a certain [illegible]

strong as it was, it had no difficulty in completing [illegible]

in terms. If they employ the word xoanon in the passages in question, all that they mean is, that the image of which t they speak has the appearance of the old statues of wood, in which one recoginzes the earliest images of the deity, that the Greek sculptor executed.

Note 1.p.145. There has been frequently employed the word tufa to designate the material from which these statues are made, and perhaps we may sometimes fail to use it; but in fact there is in it a slight impropriety. In the language of geologists, this term is reserved for certain varieties of calcareous rocks formed by evaporation in the open air, of water charged with bicarbonate of lime or of silica. Such is not the nature of the limestones employed by Grecian sculptors; all are rocks of sedimentary origin.

In these first sketches of what later became the statue, the body is always more or less deformed. These deformations are such as one could explain solely by the inexperience of the sculptor. One feels that he had his reasons for varying thus from the reality; one finds them in the influence of an earlier type in which the form was so altered and simplified; in that way he goes back to the first images, that were placed in places of worship in Greece, when poetry had accustomed the mind to lend to the gods the human form, and sculpture attempted to follow that path; it then conceived the ambition, if not to exactly imitate that form, at least to recall it to the adorers of the god by a certain approximation. The Dioscures at Sparta were represented by two t timbers;[2] the most ancient image of Hera at Samos was a plank, scarcely smoothed.[1] On this timber or plank a few cuts of the chisel might indicate the face or the attributes of sex and the beginning of the arms, indications that the brush was always ready to complete by a motley of colors analogous to what we have found on many terra cottas of very e early date.[2] A high headdress, polos or helmet, fabrics wrapped around the timber, a spear and shield standing near it, and other accessories of the same kind concurred in arousing in the mind of the believer the idea of a certain divine personage, whose image tad been sketched by the poets. On these vague features the imagination worked, vivid and strong as it was, it had no difficulty in completiug the

rude sketch.

Note 3.p.146. Clement of Alexandria. Stromata. I.p.419.

III. 8.

Before carving these rude images on a timber or plank,

olied by the axe of the woodcutter. By its roundness

then the timber with four sides, or the flat and thin

what permits one to affirm that this type was largely repr-

almost literal imitation of it in a certain imitation of

of a column (Fig. 79), or in a certain figurine of terra co-

ta that resembles a truncheon (Fig. 80). If one compares

with nature these replicas of vanished models, he finds

are neither the angle formed by the shoulders at the junct-

the body is reduced, and is rounded in all directions.

Besides, it is rather the squared beam recalled by cert-

there and the chest has the desired width, but the flanks

ly emphasized as on a fragment of a statue of limestone,

that came from the temple of Apollo Ptoos in Beotia (Fig.

One cannot say whether this represented a man or a woman;

it was clothed in a long tunic, whose fall is indicated

a right angle. Nothing arouses the idea of the living fl

except the ends of the feet projecting beyond the bott

the drapery.

epoch, but with a difference; they lack thickness and

as if flattened; they are derived from the plank. This

temple of Apollo (Fig. 82). "The marble from the plinth

the shoulders has the form of a sort of pilaster;

rude sketch.

Note 2.p.145. Clement of Alexandria. Stromata. I.p.418.

Note 1.p.146. Callimachos, quoted by Eusebius. Praep. Evang. III. 8.

Note 2.p.146. Histoire de l"Art. Vol. VI. Figs. 335, 337, 338, 341-344; Vol. VII, Figs. 28-31.

Before carving these rude images on a timber or plank, m men must have made them of the trunk of a tree, such as supplied by the axe of the woodcutter. By its roundness the t trunk of a beech or pine is less removed from the human form than the timber with four sides, or the flat and thin plank. What permits one to affirm that this type was largely represented in the primitive statuary is, that one divines an almost literal imitation of it in a certain imitation of it in a certain stone statue, whose appearance approaches that of a column (Fig. 79),or in a certain figurine of terra cotta that resembles a truncheon (Fig. 80). If one compares w with nature these replicas of vanished models, he finds there neither the angle formed by the shoulders at the junction of the neck, the ample development of the chest, the firm angles of the hips, not the saparation of the legs; t the body is reduced, and is rounded in all directions.

Besides, it is rather the squared beam recalled by certain statues of the same group. The shoulders are in place there and the chest has the desired width, but the flanks are not rounded. Nowhere is this mode of treatment so freely emphasized as on a fragment of a statue of limestone, t that came from the temple of Apollo Ptoos in Beotia (Fig.81). One cannot say whether this represented a man or a woman; it was clothed in a long tunic, whose fall is indicated on the three wrought faces by rigid planes, that intersect at a right angle. Nothing arouses the idea of the living flesh, except the ends of the feet projecting beyond the bottom of the drapery.

The same flats are also noted on other statues of the same epoch, but with a difference; they lack thickness and are as if flattened; they are derived from the plank. This connection is apparent in a statue found at Delos before the temple of Apollo (Fig. 82). "The marble from the plinth to the shoulders has the form of a sort of pilaster; the sides

are rounded at right and left; the faces are two parall [illegible]. [illegible] the lower portion is highest and continues to become thinn er from the feet to the hips; the upper portion is enlarge in the inverse sense. The breadth of the shoulders equals [illegible]. [illegible] stiff and attached to the body; these are the arms. The he resembles a truncated pyramid with all its edges rounded a and almost effaced. The hair isplastered on the temples a [illegible]. [illegible] sawn obliquely. In the triangular cavity are arranged two [illegible] are attached together."[1] The sex is further not determin the chest is flat and the trunk much more resembles a geom etrical figure than the human form. We should be condemned [illegible]. [illegible] it not for an inscription engraved on the lower part of th marble at the right. The statue is votive, dedicated to th Delian Artemis by Nicandra, a woman of Naxos; it is then t the effigy of the goddess herself, according to all [illegible]

[illegible]

It is believed that if the statue of Nicandra dates as the end of the 7 th century, it would belong to the time [illegible] one yet finds in his work in some places, a sort of persi [illegible] atue already free in fabrication, where the trunk with it [illegible] and yet the lower part of the body remains impersonal in flat pilaster, whose stiffness reminds us of the plank [illegible] vival of one of the persistent types of the xoanon, in the statue of the Samian Hera, that our national museum owes the initiative of Paul Girard (Fig. 79). This is not the [illegible] beginning. To judge by the letters of the dedication en- ved on it, it cannot be earlier than the second half of the 6 th century, and yet it presents an entirely conve-

are rounded at right and left; the faces are two parallel planes. The mirdle divides the body into two unequal parts; the lower portion is highest and continues to become thinner from the feet,to the hips; the upper portion is enlarged in the inverse sense. The breadth of the shoulders equals that of the base. At right and left are placed two verticals, stiff and attached to the body; these are the arms. The head resembles a truncated pyramid with all its edges rounded a and almost effaced. The hair issplastered on the temples a and extends over the shoulders, and contributes to give it that appearance. Above the plinth the marble is divided and sawn obliquely. In the trangular cavity are arranged two projections that represent the extremities of the feet; they are attached together."[1] The sex is further not determined, the chest is flat and the trunk much more resembles a geometrical figure than the human form. We should be condemned to ignorance of what the artist wished to represent, were it not for an inscription engraved on the lower part of the marble at the right. The statue is votive, dedicated to the Delian Artemis by Nicandra, a woman of Naxos; it is then t the effigy of the goddess herself, according to all probability."

Note 1.p.148. Homolle. Bull. Corr. Hell. III, p. 101.

It is believed that if the statue of Nicandra dates at t the end of the 7 th century, it would belong to the time when the sculptor commenced to work in marble; but even then, one yet finds in his work in some places, a sort of persistent souvenirs of the ancient technics. These is such a statue already free in fabrication, where the tronk with its roundings is modeled beneath the frabrication of the tunic, and yet the lower part of the body remains impersonal in a flat pilaster, whose stiffness reminds us of the plank (Fig. 83). Even at the Louvre we have another example of this survival of one of the persistent types of the xoanon, in that statue of the Samian Hera, that our national museum owes to the initiative of Paul Girard (Fig. 79). This is not the w work of an art that may still be in the experiments of the beginning. To judge by the letters of the dedication engraved on it, it cannot be earlier than the second half of t the 6 th cen.ury, and yet it presents an entirely convent-

conventional character, whose sole reason is give
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contours of a woman's chest are divined beneath the dr
[illegible]
elegance. On the other hand, all the lower part of the
from the girdle assumes a cylindrical form without any tra
of modeling; the folds that spread above the plinth seem to
represent the projection of the roots from which rises the
smooth and straight trunk.[1] Thus from the trunk of a tree,
chosen for its roundness and its proper growth, was form
ly fashioned the old idol of which a copy in marble has
preserved, a copy that in spite of its quite recent date
thus allows one to reach the most remote origins of the
and its very first attempts.

Note 1.p.149. Collignon. Histoire de la sculpture grecq
I. p. 168.

In this curious example of what has sometimes been term
[illegible]
ed the general form of his model, his hand has obeyed in
the execution the customs that prevailed in his time in th
workshops; in the rendering of the fabric, it has a simpli
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ferences of work in stone. But it is not the same everyw
In most statues that we have mentioned in regard to these
lost prototypes, whose existence they assume, as well as
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very distant analogy to these xoana, one recognizes as
ited to stone the methods of attack and the procedures of
carving on wood imposed on the sculptor. The tool always
tends to follow the direction of the woody fibres, when it
does not cut these with the saw; it removes and detaches
the material in chips. One thus has naturally rendered
the appearance of the living form, that presents in the an-
imal and in man only planes passing into each other by i
ensible transitions, only flats, that viewed in profile
resolved into curvilinear outlines? Countless in the n
centuries when a.. arts will be in full flower at the
time, the sculptor by means of skill can sometimes
in conquering in a certain degree the dryness of

conventional character, whose sole reason is given by the hypothesis of the desired imitation of a very ancient image. The head is wanting; but in the upper part of the body the contours of a woman's chest are divined beneath the drapery, whose arrangement of symmetrical folds have almost a refined elegance. On the other hand, all the lower part of the body from the girdle assumes a cylindrical form without any trace of modeling; the folds that spread alove the plinth seem to represent the projection of the roots from which rises the smooth and straight trunk.[1] Thus from the trunk of a tree, chosen for its robustness and its proper growth, was formerly fashioned the old idol of which a copy in marble has been preserved, a copy that in spite of its quite recent date t thus allows one to reach the most remote origins of the art and its very first attempts.

Note 1.p.149. Collignon. Histoire de la sculpture grecque. I. p. 168.

In this curious example of what has sometimes been termed the columnar statue, if the sculptor has faithfully retained the general form of his model, his hand has obeyed in t the execution the customs that prevailed in his time in the workshops; in the rendering of the fabric, it has a suppleness, that shows it already accustomed to the principal differences of work in stone. But it is not the same everywhere. In most statues that we have mentioned in regard to these lost prototypes, whose existence they assume, as well as in many others that at first sight would seem to have only a very distant analogy to these xoana, one recognizes as applied to stone the methods of attack and the procedures of carving on wood imposed on the sculptor. The tool always t tends to follow the direction of the woody fibres, when it does not cut these with the saw; it removes and detaches t the material in chips. Can thus be faithfully rendered the appearance of the living form, that presents in the animal and in man only planes passing into each other by insensible transitions, only flats, that viewed in profile are resolved into curvilinear outlines? Doubtless in the happy centuries when a,, arts will be in full flower at the same time, the sculptor by means of skill can sometimes succeed in conquering in a certain degree the dryness of wood; but

this is because he will then be in the school of [illegible]
[illegible] source when he conceived the ambition to give forms to the
gods of Greece; he would then find around him materials [illegible]
[illegible]
in reacting against the domination of the material with
which he contended. He could then only submit to the tyran-
ny, and what it gave him under the action of the saw, knif-
[illegible]
edges.[1]

[illegible]
en analysis, whose conclusions we can alone summarize here
(Les sculptures en pierre tendre; Au musée. p.1-139.

This rigidity of the planes and this hard firmness of th
edges that mark their intersections is a trait, that is f
und most frankly accented in the most ancient attempts in
stone sculpture. For example, see a head of an incredible
rudeness, found in the rubbish on the Acropolis of Athens
(Fig. 84). The instrument that served to execute it "was o
ly a flat piece of metal sharpened at one end, a single
iced knife. One recognizes the passage of the blade over
the five planes whose combination is thought to present t
image of a nose, and it is the blade again that has made
the oval recess of the mouth; but the point has cut the o
lines of the eyes and that of the moustache. That tool is
visibly better fitted for wood than tufa, and because of
that, one can assume in fact, that the unskilfulness of t
hand being equal, yet the execution in wood would have be
slightly less rude. It is then natural that the workmen [illegible]
[illegible]
wood and stone, and that he employed a very soft tufa [illegible]
[illegible]
hand, it is certain that he wrought this tufa just as he
would have wrought a piece of wood. The essential process
of the technics of wood consists in cutting; it must be [illegible]
of the image-makers of the first period, that they carve
their statues rather than chiseled them; but the material
[illegible]
presented everywhere by that figure, and the tool itself
does not cut as readily as it would have done in wood.

this is because he will then be in the school of artists, who work in bronze and marble. He would not have that resource when he conceived the ambition to give forms to the gods of Greece; he would then find around him materials whose instroctions would aid him in conquering difficulties, in reacting against the domination of the material with which he contended. He could then only submit to the tyranny, and what it gave him under the action of the saw, knife and gouge, were regular planes separated by stiff and sharp edges.[1]

Note 1.p.150. Lechat has shown this by a minute and refined analysis, whose conclusions we can alone summarize here. (Les sculptures en pierre tendre; Au musee. p.1#139.

This rigidity of the planes and this hard firmness of the edges that mark their intersections is a trait, that is found most frankly accented in the most ancient attempts in stone sculpture. For example, see a head of an incredible rudeness, found in the rubbish on the Acropolis of Athens. (Fig. 84). The instroment that served to execute it "was only a flat piece of metal sharpened at one end, a single pointed knife. One recognizes the passage of the blade over the five planes whose combination is thought to present the image of a nose, and it is the blade again that has made t the oval recess of the mouth; but the point has cut the outlines of the eyes and that of the moustache. That tool is visibly better fitted for wood than tufa, and because of t that, one can assume in fact, that the unskilfulness of the hand being equal, yet the execution in wood would have been slightly less rude. It is then natural that the workmen desired to diminish as much as possible the difference between wood and stone, and that he employed a very soft tufa within the reach of his feeble means and instruments. On the other hand, it is certain that he wrought this tufa just as he w would have wrought a piece of wood. The essential procedure of the technics of wood consists in cutting; it must be said of the image-makees of the first period, that they carved their statues rather than chiseled them; but the material did not here aid the tool in producing the plane surfaces presented everywhere by that figure, and the tool itself does not cut as readily as it would have done in wood. One

may then state only that the technics employed here depended on the material, was originated for it and connected with it by direct and natural relations. At bottom, it was only the technics of wood adapted to soft stone."

Note 1.p.151. Lechat. Au musee. p. 15-16.

As the workman became accustomed to stone, his execution became less barbarous. On a statue of a woman in soft limestone of the same source, he has employed the most varied instroments, of which he has made a better use (Fig. 85). The saw cut the plane of the right arm, one of those little saws with a handle at one end and used with one hand;[1] but the instroment that he has especially employed is the gouge, the chisel with a slightly concave edge. One does not strike the gouge with a mallet like the chisel of the marble-worker; it has a wooden handle and the hand alone pushes it so as to cut by pressure. The work of this tool is easily recognized in the great folds of the himation, hollowed from top to bottom, in the goffering of the hair, in the hollows around the mouth and eyes. Finally, with a very sharp and finely bointed blade, the artist must have cut the curve of the mouth, given the eyelids those thin and dry edges, that extend around the eyeball, and cut the cross lines of the falling tresses of the hair. This third instrument further had the effect of cutting the stone. Only the mode of cutting differs.

One will find the model taken from an ancient relief in H Hugo Blumner. Technologie der Kunst. Vol. II, p.220.Fig.42).

The demonstration is made; we shall not delay in following step by step the progress of the workman, as marked in a s series of works that represent the successive times of his efforts. Some of these works are isolated figures and others of greater importance are the rmainis of figures in low and high relief, that decorated the pediments of the oldest temples of the Acropolis. To become more a master of stone, t the artist found means toogive his tools a better temper, to make them of a more resistant metal; he has gradually c come to be more at ease, to better enter into the spirit of the material employed.

In the decoration of pediments, which we shall have to s study later, one sees the sculptor at first employ a very

friable limestone, that he could work almost as easily ar a wooden panel; then for another group, which is certainly l later, he uses a harder stone with closer grain. He then k knows better how to use his better tools. He is then emboldened to give to the figures more projection and even to detach them from the background. The planes are slightly r rounded. There is the announcement of a preparation for the modeling; but the instruments that he uses lead and almost comple him to neglect the details. It results from this that all these images have a singular air of vigor and power, an appearance that comes to them "because they are cut with broad planes, exaggerated reliefs, and without any refinement in the work." [2] This method of simplification is required of the sculptor by the nature of the material that he uses, and by the work of the tools that he handles. "The skilful handling of the hair andAthenian beards of the 6 th century could be imitated only by delicate and minute cutting, by the aid of slow and careful tools." [1]

Note 2.152. Lechat. Au musee. p. 83.

Note 1.p.153. The same. p. 100.

Yet the effort was made. The proof of this is a man's head of natural sizel on which the hair and beard are very different from what one sees on the other statues of limestone; but the roughness of the stone has not allowed this work to be carried to the neatness of finish that would have given it all its value; the whole remains very awkward (Fig.86). [2]

Note 2.p.153. Athen. Mitt. XIV. p. 77-78, pl. III.

There was then a certain order of qualities, to the acquisition of which the statuary art could not pretend during the tufa period, as it had a certain order of defects, from which it could not free itself. For these conditions to change, it was necessary that the material, the tools and the mode of using them should first be changed. Finally came t the marble. It came just like tufa after wood, and as after very soft tufas came the harder tufas. "It imposed on the sculptor entirely new technics. Until then the processes of working had changed little; men had continued to cut images in tufa with nearly the same tools, that had previously served for carving the xoana of wood; but the marble could not be wrought with like facility. If the chief instrument of

the chisel of the joiner, furnished with a handle and
directly with the hand and cutting by pressure, and the
keel of the marble-worker, struck by a mallet, and whic
breaks off the material, but does not cut it. The use o
the two tools is then very different, and their effects

that of wood, had the inconvenience of leading the workma
to rapid and superficial work, to a composition neither
compact nor exact. On the contrary, the handling of the
sel would compel him to proceed slowly and with precauti
view more than the principal divisions previously; he
then feel the need of keeping closer to his models; in

ceively he would find his way to that accuracy in forms
on and that taste in expression, fundamental qualities i
statuary, that are too frequently absent from earlier
ductions. On the other hand, he would recognize by expe
nce the beauty of this new material used by him, fertil
resources and worthy of the efforts imposed by it. Certa

he would have done before with tufa, whose rough surf
was incapable of polish and discouraged good intentions.

These qualities in rendering, these beauties in exe
could not suddenly show themselves with the first
the chisel, that the sculptor gave to a block of
were enclosed within that block in a virtual state; t
would only leave it and appear later, when the artist
prolonged exercise had learned to handle with ease his
tools. This apprenticeship and this initiation
[illegible] to require a certain time.

Further, to continue in that Attica where we ta
our examples, men did not cease from one day to a
work the tufa. When already a certain artist,
devoted himself to marble, other tufa-workers

the closing period was the gouge, that of the commencing p period was the chisel. The gouge is merely a concave chisel, and still there is little more than the name common between the chisel of the joiner, furnished nith a handle and used directly with the hand and cutting by pressure, and the chisel of the marble-worker, struck by a mallet, and which b breaks off the material, but does not cut it. The use of t the two tools is then very different, and their effects are no less so. The technics of tufa, which at first had been that of nood, had the inconvenience of leading the workman to rapid and superficial work, to a frabrication neither c compact nor exact. On the con.rary, the handling to the chisel would compel him to preceed slowly and nith precaution, to go over the points of those forms of which he scarcely knew more than the principal divisions previously; he would then feel the need of keeping closer to his model; in studying it better, he would appreciate the value of certain d details previously sacrificed or nearly so, and thus progressively he would find his nay to that accuracy in imitation and that truth in expression, fundamental qualities in statuary , that are too frequently absent from earlier productions. On the other hand, he would recognize by experience the beauty of this new material used by him, fertile in resources and worthy of the efforts imposed by it. Certain of being repaid for his care, he would not spare this, as he would have done before with tufa, whose rough surface w was incapable of polish and discouraged good intentions."[1]

Note 1.p.154. Lechat. Au musee. p. 103-104.

These qualities in renderind, these beauties in execution could not abruptly show themselves with the first stroke of the chisel, that the sculptor gave to a block of Paros. They were enclosed within that block an a vitural stete; they w would only leave it and appear later, when the artist by p prolonged exercize had learned to handle with ease his new tools. This apprenticeship and this initiation could not fail to require a certain time.

Further, to continue in that Attica where we have sought our examples, men did not cease from one day to another to work the tufa. When already a certain artist, young and bold, devoted himself to marble, other image-makers continued to

to chisel the stone on which they were trained in the paternal workshop. During one or two generations, the activity of the sculptor must be divided between tufa and marble. A Among the marble figures attributed to the second half of the 6 th century are found some, that by their appearance and fabrication recall almost to be confused with them, the old tufa images. For example, this is the case for the sttue in blue marble from Hymettus, known under the name of the Moschophore. By the hair arranged in strings of great beads on the brow and around the cheeks, by the dry chin representing the beard, one divines the obstinate survival of the ancient technics of wood, that the technics of tufa merely continued.

In the series of figures that represent the archaic art of Athens, there is further only a small number of those transition monuments; the triumph of marble must have b been very rapid; marble did not delay to create its own technics.[1] The statues assigned to the second part of the 6 th century have an appearance entirely different from that of their predecessors, the sculptures in tufa. The artist was induced by the material itself to give to the work all the finish possible, while the other materials previously employed, wood and soft stone, were rather suited to rapid execution by masses. Finally, these pretty embellishments in which the archaic masters delighted so much, marble authorized and induced by its fine grain, while tufa could only accept them with difficulty.

Note 1.p.155. Lechat finds to be cited here only another monument of this kind. (Au musee. p. 109-110. Fig. 6).

This special technics of marble was gradually established in the Cyclades, where marble abounds; but even there was time required. The feeling that stone, a sedimentary or crystalline limestone, had at first inspired in the sculptor was an extreme timidity. The stone did not have that tenacity given to wood by its fibrous texture; a too abrupt or too hard blow of the chisel sufficed to split it. This was then perceived very quickly by the first workman that took it in hand. In these statuettes of such primitive character furnished by the oldest cemeteries of the Cyclades, the arms are fixed to the body and the separation of the legs is only

indicated by a single line;[1] it the legs are not

his figures an air of life, felt the need of bending th arms and of separating the legs. The latter were placed tically below the trunk, and could easily be cut in the

arms as soon as they were bent to extend forward. To find them in the block from which was taken the rest of the fi ure required a very thick block of marble and consequently very heavy, very difficult to handle; but in these same c ditions, one would not believe it possible to disengage t without exposing them to accidents. To not run the risk t statues were composed of several pieces skilfully fitted t

ropolis shows how they proceeded. The head and neck wer

at the middle of the trunk; but further between the colla bone and the left breast, a piece 7.87 ins. long and 1.97 ins. wide, now vanished, was slipped in a groove, and th detail makes one think of a work in joinery.[2] What has fu ther survived in that work in tufa are figures executed i

edifices, where they were placed against a background. O the other hand, the excavations of 1886 furnished an e rich series of archaic figures of feminine type; they date from even the time in Attica, when the marble of the isl nds came to substitute itself for the indigenous tufa in the current practice of sculpture; they are made of that marble. At the time of the discovery, all of them had bee broken into several pieces; before any attempt at res

observers;[1] what resulted from these investigations was

was cut entirely in a single block of marble. All hav

and then attached. This is the case for the arms,

indicated by a simple line;[1] if the legs are not separated, this is only because one was afraid of breaking the piece of marble.

Note 1.p.156. Histoire de l'Art. vol. VI. Figs. 331, 332,334.

Yet there came a moment, when the sculptor desired to give his figures an air of life, felt the need of bending the a arms and of separating the legs. The latter were placed vertically below the trunk, and could easily be cut in the same block of stone with it; but it was not the same with the a arms as soon as they were bent to extend forward. To find them in the block from which was taken the rest of the figure required a very thick block of marble and consequently very heavy, very difficult to handle; but in these same conditions, one would not believe it possible to disengage them without exposing them to accidents. To not run the risk the statues were composed of several pieces skilfully fitted together. The trunk of a man in tufa in the museum of the Acropolis shows how they proceeded. The head and neck were a attached; a great bar of iron that held them is still fixed at the middle of the trunk; but further between the collar bone and the left breast, a piece 7.87 ins. long and 1.97 ins. wide , now vanished, was slipped in a groove, and this detail makes one think of a work in joinery.[2] What has further survived in that work in tufa are figures executed in mean and high relief, which entered into the decoration of edifices, where they were placed against a background. On the other hand, the excavations of 1886 furnished an entire rich series of archaic figures of feminine type; they date from even the time in Attica, when the marble of the islands came to substitute itself for the indigenous tufa in t the current practice of sclupture; they are made of that m marble. At the time of the discovery, all of them had been broken into several pieces; before any attempt at restoration, these fragments were carefully examined by competent observers;[1] what resulted from these investigations was, that in the entire archaic collection of the Acropolis was not a single statue, from the largest to the smallest, that was cut entirely in a single block of marble. All have parts more or less considerable, that were executed separately and then attached. This is the case for the arms, that are

fastened at the elbows in a deep mortise cut therein. The
[illegible]
then a hole was bored about 3/8 in. diameter through the
entire thickness of the marble at the middle of the tenon,
and lead was cast in that hole; naturally care was taken
[illegible]
lead dowel was not thought necessary, they were satisfied
by cementing the tenon into the mortise by means of a whi
material, which is now reduced to a fine powder like plas-
ter; it seems to be lime; with or without a dowel, the fas-
tening was skilfully made and scarcely visible; it was mu
less so because the arm is always located and is enveloped
around the elbow by the folds of the clothing. "The forear
are not the only pieces attached. Sometimes the head and
[illegible]
lar tenon, enter into a mortise sunk between the shoulders
a marble dowel is sunk from each side and passes through
this tenon, already cemented with lime. Cavvadias believes
that he has proved that on certain figures the lower parts
[illegible]
one also discovers on these statues other parts, that have
[illegible]
block."[2]

[illegible]

[illegible]

[illegible] detached from the legs, likewise the tresses of the hair, [illegible]

tle. The hole for the dowel was concealed by a marble [illegible] [illegible]

This system of minute adjustments must take much time of the workmen, and require from them a singular dexterity. Why were these practices established? It has been supposed that the marbles of Naxos were only quarried in small size [illegible]

fastened at the elbows in a deep mortise cut therein. The forearm fitted in that mortise, prolonged by a solid tenon; then a hole was bored about 3/8 in. diameter through the entire thickness of the marble at the middle of the tenon, and lead was cast in that hole; naturally care was taken to conceal the ends of that dowel. Further, more than once the lead dowel was not thought necessary, they were satisfied by cementing the tenon into the mortise by means of a white material, which is now reduced to a fine powder like plaster; it seems to be lime; with or without a dowel, the fastening was skilfully made and scarcely visible; it was much less so because the arm is always loaded and is enveloped around the elbow by the folds of the clothing. "The forearms are not the only pieces attached. Sometimes the head and n neck are made separately and by means of a strong rectangular tenon, enter into a mortise sunk between the shoulders; a marble dowel is sunk from each side and passes through t this tenon, already cemented with lime. Cavvadias believes that he has proved that on certain figures the lower parts of the legs and the feet were also attached. With some care, one also discovers on these statues other parts, that have been wrought separately and then attached to the principal block."[2]

Note 1.p.157. Cabbadias. Ephemeris. 1886. p.75-76.

Note 2.p.157. Lechat. Au musee. p. 229-230.

It was the same for the parts of the mantle and particularly the floating ends that terminate in a point and are detached from the legs, likewise the tresses of the hair, that fall in front of the chest. The ends of these tresses not adhering to the neck were also added; they were fixed by the same means as the arms and the pendants of the mantle. The hole for the dowel was concealed by a marble plug cemented nith lime with a joint so thin and so skilfully cut, a that all trace of the operation became invisible.

This system of minute adjustments must take much time of the workmen, and require from them a singular dexterity. Why were these practices established? It has been supposed that the marbles of Naxos were only quarried in small blocks for export, which reduced the cost and difficulties of transportation.[1] There may be some truth in that hypothesis, es-

especially concerning the arms, but the explanatio[n] [illegible] [illegible] [illegible] nd the material for these thin pieces in the thickness itself of the block from which the statue must be cut, it would not have been necessary to increase its thickness much. Finally, there are some statuettes that rarely measure 1.[illegible] to 1.97 ft. in height; it would certainly be easy to cut them entirely in one block; now even there the arms are attached.[2]

[illegible]

Note 2. p.158. Lechat. Au Musee. p.228.

Thus one cannot see in this method of work anything but the effect of habits previously contracted. Without comparing as bold isolations as those possible in bronze, marble could easily afford free points of the vestments, and those dresses only detached from the body for a small part [illegible] separations could have been obtained with difficulty in a very friable stone, and especially in the shelly limestone employed at the beginning by the Attic sculptors. This material being cut very rapidly, it was more convenient and expeditious to execute separately all the parts of the w[illegible], inserting each in its place. By assiduous practice, the workman learned to make these joints with rapidity and certainty; [illegible] renounce these methods at once, when he abandoned tufa for marble.

It was only this special technics of compound works and of skilful additions, that the first artists who sculptur[illegible] [illegible] ted in the same fashion. With its dull paleness, and in certain qualities of the stone, with its gray or reddish values had something dull and a little sad, which seemed but ill qualified to represent the human body with the warm colo[illegible] [illegible]

especially concerning the arms, but the explanation poorly applies to additions like those of the pendant points of t the himation or of the tresses falling on the chest. To find the material for these thin pieces in the thickness itself of the block from which the statue must be cut, it would not have been necessary to increase its thickness much. Finally, there are some statuettes that hardly measure 1.64 to 1.97 ft. in height; it would certainly be easy to cut them entirely in one block; now even there the arms are attached.[2]

Note 1.p.158. Cabvadias. Ephemeris. 1886. p.75.

Note 2.p.158. Lechat. Au musee. p.228.

Thus one cannot see in this method of work anything but the effect of habits previously contracted. Without comprising as bold isolations as those possible in bronze, marble could easily afford free points of the vestments, and t those tresses only detached from the body for a small part of their length; but these overhangs and these even light separations could have been obtained with difficulty in a very friable stone, and especially in the shelly limestone employed at the beginning by the Attic sculptors. This material being cut very rapidly, it was more convenient and expeditious to execute separately all the parts of the whole, to fit them then to the body itself of the figure, i inserting each in its place. By assiduous practice, the workman learned to make these joints with rapidity and certainty; he was too expert and too much accustomed to it to renounce these methods at once, when he abandoned tufa for marble.

It was not only this special technics of compound works and of skilful additions, that the first artists who sculptured marble gathered from the inheritance from their predecessors; they also found other practices there, which they appropriated in the same fashion. With its dull paleness, and in certain qualities of the stone, with its gray or reddish veins, tufa had something dull and a little sad, which seemed badly qualified to represent the human body with the warm color of flesh and the gayety of the fabrics, with which it loved to surround itself. This original defect of the material w was too apparent for men not to believe it urgent to correct

it. This was provided for by the application of [illegible]

[illegible]

this received them better than stone, and further it s

to fill cavities and holes. This polychrome decoration

born from tufa; the use of tufa made it necessary.

[illegible]

formed, and at first marble was painted just as tufa

In all Greece as at Athens, soft stone had succeeded to wood, without our being able to fix the date of that substitution. Each Grecian city had utilized the sedimentary ro found in its vicinity, rocks that the Greeks designated o the name of porinos lithos or poros. Thus the Beotian scu tors made frequent use of a porous and yellowish limesto that crops out at several points of their territory. Elis had a white and very close-grained limestone, in which w

[illegible]

of the treasury of the Megarans at Olympia. That employed at Selinonte for the execution of the earliest metopes of the temples of the city, Temple C, was coarser; at a litt distance from the ruins and near the villages of Menfici n been found the quarry, from which it was taken. These vari ous sorts of limestone all further have the more or less marked defects that we have mentioned. Hence men did not delay to abandon them as soon as they had discovered the virtues of marble.

Of all the lands inhabited by the Greeks, there was on one, Cyprus, where tufa had not been dethroned by marble about the middle of the 5 th century. Relegated to the ea ern end of the Mediterranean, very far from the centres w ere shone most vividly the flame of Grecian genius, place in the island itself in contact with a people of Semetic

[illegible]

ors to the coasts of Egypt and Syria, they were ilest of ian of all Greeks. Their art, that of the architect as wel as that of the sculptor, that of the potter and of the c amic painter, had fixed its formulas quite early and onl modified them very slowly; they only followed with a he ating pace and at a very great distance the progress of lenic art. In the other hand, what explains this persistence

it. This was provided for by the application of colors, that were themselves most frequently laid on a very fine stucco; this received them better than stone, and further it served to fill cavities and holes. This polychrome decoration was born from tufa; the use of tufa made it necessary. Marble could more easily have dispensed with it; but the habit was formed, and at first marble was painted just as tufa had been

In all Greece as at Athens, soft stone had succeeded to wood, without our being able to fix the date of that substitution. Each Grecian city had utilized the sedimentary rock found in its vicinity, rocks that the Greeks designated by the name of porinos lithos or poros. Thus the Beotian sculptors made frequent use of a porous and yellowish limestone, that crops out at several points of their territory. Elis had a white and very close-grained limestone, in which were cut the figures in high relief that decorated the pediment of the treasury of the Megarans at Olympia. That employed at Selinonte for the execution of the earliest metopes of the temples of the city, Temple C, was coarser; at a little distance from the ruins and near the village of Menfici has been found the quarry, from which it was taken. These various sorts of limestone all further have the more or less m marked defects that we have mentioned. Hence men did not d delay to abandon them as soon as they had discovered the v virtues of marble.

Of all the lands inhabited by the Greeks, there was but one, Cyprus, where tufa had not been dethroned by marble at about the middle of the 6 th century. Relegated to the eastern end of the Mediterranean, very far from the centres where shone most vividly the flame of Grecian genius, placed in the island itself in contact with a people of Semetic origin and language, the Cypriote Greeks being near neighbors to the coasts of Egypt and Syria, they were liest Grecian of all Greeks. Their art, that of the architect as well as that of the sculptor, that of the potter and of the ceramic painter, had fixed its formulas quite early and only modified them very slowly; they only followed with a hesitating pace and at a very great distance the progress of Hellenic art. On the other hand, what explains this obstinately retained fidelity to a material, whose employment had else-

elsewhere fallen into disuse, is the quality of Cyprian limestone. It is very docile under the chisel, and still [illegible] y. Examine at the Louvre those Cypriote figures, large and small; the finest details of the hair and beard, of the garments and folds of the fabric, are retained with marvellous [illegible] of that stone does not lack charm, even while being impressed with a certain coldness. One no less feels some surprise in finding that the Greeks of Cyprus did not think of [illegible] accept to date back to the first years of the 5 th century.

[illegible] rocks of volcanic origin are unsuited for statuary; then can scarcely cite more than a single example of an attempt to utilise them for that purpose. We wish to speak of the reliefs that ornament the architrave and frieze of the temple of Assos;[1] they were cut in the stone which served to build the temple, the walls and all the monuments of the [illegible] Were they covered by a stucco that permitted the application of color? No trace of that coating has been preserved. In any case the grain of this stone lends itself badly to the work of the chisel, to distinctness of contours and refinement in detail. One is astonished that a city like Assos should be satisfied with such materials, when this concerned the ornamentation of its principal edifice; but this second anomaly is explained by the history of that region [illegible] these cities of Aeolis, Assos, Gargara, Larissa, Gergith, Adramitium, Antandros and Pergamon, appear to have led a quite separate and isolated life until the 4 th century. [illegible] great mass of Ida, they did not find themselves on the great routes followed by commerce and ideas; the scarcely [illegible] ered the full current of Grecian civilisation until after the successors of Alexander. One then has no trouble to

elsewhere fallen into disuse, is the quality of Cypriote l limestone. It is very docile under the chisel, and still once relieved of its quarry water, it has much consistency. Examine at the Louvre those Cypriote figures, large and small; the finest details of the hair and beard, of the ornaments and folds of the fabric, are retained with marvellous distinctness. Finally, even the yellowish gray color of that stone does not lack charm, even while being impressed with a certain coldness. One no less feels some surprise in finding that the Greeks of Cyprus did not think of d demanding marble from the mariners of the Cyclades, when these imported it into Phoenicia. Among the anthropoid sarcophaguses that came from the cemeteries of Syria are some, that by the execution of the heads chiseled on their lids, appear to date back to the first years of the 5 th century.

By reason of the brittle hardness and their dark color, rocks of volcanic origin are unsuited for statuary; then one can scarcely cite more than a single example of an attempt to utilize them for that purpose. We wish to speak of the reliefs that ornament the architrave and frieze of the temple of Assos;[1] they were cut in the stone which served to build the temple, the walls anf all the monuments of the c city, in a trachyte of the most earthy and most gloomy color. Were they covered by a stucco that permitted the application of color? No trace of that coating has been preserved. In any case the grain of this stone lends itself badly to the work of the chisel, to distinctness of contours and refinement in detail. One is astonished that a city like Assos s should be satisfied with such materials, when this concerns the ornamentation of its principal edifice; but this apparent anomaly is explained by the history of that region of the Grecian world. Although peopled and prosperous, all t these cities of Eolia, Assos, Cebrene, Larissa, Gargara, A Adramitium, Antandres and Pergamon, appear to have led a quite separate and isolated life until the 4 th century. Situated in a mountainous and wooded country, against the great mass of Ida, they did not find themselves on the great routes followed by commerce and ideas; the scarcely entered the full current of Grecian civilization until under the successors of Alexander. One then has no trouble to

understand, [illegible]
[illegible]
may still have been ignorant of the use of the marble in the islands, while in the Peloponnesus and in Attica, marble everywhere flew in chips beneath the sculptor's [illegible]
[illegible]

Marble is found in too great abundance in the islands [illegible]
[illegible]
early. We have described the rude idols of marble that [illegible] in the Mycenaean age and perhaps before.[1] But it is not without surprise, that in the booty of the recent excavations [illegible]
[illegible]
the spout of a fountain.[2] This fragment is the most [illegible] work in marble that can be placed to the account of Greek sculpture.

Note 1.p.161. Histoire de l'Art. vol. vi. figs. [illegible]
[illegible]
vol. VI. p.cl. We thank Mr. Bosanquet and his publisher for the courtesy of allowing us to publish first this curious [illegible]

The same rocks, distributed in the same manner, form the surface of the two islands of Paros and of Naxos, that are very near each other and occupy nearly the centre of the group of the Cyclades. These are gneiss, whose mass is [illegible] by beds of marble, some of which are very thin, while others attain very great thickness; all this mass [illegible]
[illegible]
[illegible]
there is not one district of Paros or of Naxos, so to speak, [illegible]
of marble at a greater or lesser depth; but if this marble is everywhere in the two islands, it is far from presenting the same quality everywhere. In that which served to construct the treasury of the Cnidians and of the Athenians at Delphi, certain blocks were not taken from the best beds, have not resisted weather and have scaled. When this ordinary statuary marble, one examines it more closely; but [illegible]
[illegible]
[illegible]

understand, that about the middle of the 6 th century the inhabitants of this retored destrict of the Greek World may still have been ignorant of the use of the marble of the islands, while in the Peloponessus and in Ittica, this marble everywhere flew in chips beneath the sculptor's chisel.

Note 1.p.160. Histoire de l'Art. vol. VII. Pls. XXIV,XXV.

Marble is found in too great abundance in the islands of the Archipelago, for men not to commence to work it very e early. We have described the ruder idols of marble that date in the Mycenaean age and perhaps before.[1] But it is not without surprise, that in the booty of the recent excavations at Cnossos in Crete was found a marble head of a lioness, modeled with much vigor and truth (Fig. 87). It was perhaps the spout of a fountain.[2] This fragment is the most ancient work in marble that can be placed to the account of Grecian statuary.

Note 1.p.161. Histoire de l"Art. vol. vi. Figs. 325-336.

Note 2.p.161. Evans in Annual of Brit. School in Athens. vol. VI. p.81. We thank Mr. Evans and his publisher for the courtesy of allowing us to publish first this curious monument.

The same rocks, distributed in the same manner, form the surface of the two islands of Paros and of Naxos, that are very near each other and occupy nearly the centre of the group of the Cyclades. These are gneiss, whose mass is iintersected by beds of marble, some of which are very thin, while others attain very great thickness; all this mass has suffered folds whose direction forms an angle with the horizon, and is larger or smaller according to the locality. there is not one district of Paros or of Naxos, so to speak, where one does not have a chance of reaching these layers of marble at a greater or lesser depth; but if this marble is everywhere in the two islands, it is far from presenting the same quality everywhere. In that which served to construct the treasury of the Cnidians and of the Athenians at Delphi, certain blocks were not taken from the best beds, have not resisted weather and have scaled. When this concerns statuary marble, one examines it more closely; but e even that marble does not present everywhere the same texture and properties, that make it so dear to the sculptor. On Paros alone is found marble of the first juality, to which

that island gives its name of Parian, always spoken of by art-
ists and poets, when they wish to designate the superior m-
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at command for imitating the human form and for making the
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ears at about 0562 ft. above the level of the sea a bed of
[illegible]
two beds of a coarser marble, this bed extends into the si[illegible]
of the mountain at an inclination of about 30 degrees. The
ancients followed by means of broad galleries with ceilings
supported by piers left in the mass; work appears to have
been continued until the last days of the Roman empire. The
quantity of marble taken from this single quarry has been
[illegible]

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re give relating to the different varieties of statuary mar-
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ied under the microscope all the marbles that he mentions,
and has subjected them to chemical analysis. See H. S. Wa[illegible]
[illegible]
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everywhere else in the same islands and in Attica the [illegible]
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marble is the name by which it was known to the Greeks and
Romans; it was called lycnites or lichnite stone, a te[illegible]
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of the quarry the small notches in which the miners placed
the clay lamps that lighted them. It was not without diffi-
culty, that the miners raised on the quite steep slope of
[illegible]
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blocks than in Attica; this is suggested by some blocks [illegible]
[illegible]
entirely isolated. These blocks do not exceed 6.6 ft. [illegible]

that island gives its name of Parian, always spoken by artists and poets, when they wish to designate the superior m marble, the most beautiful material that art has ever had at command for imitating the human form anf for making its beauty eternal. Again there has scarcely been found there this choice marble, except at one point of the island at a place called Marpessa by the ancients near Agios Minas, a little ruined monastery. There is a ravine in which appears at about 6562 ft. above the level of the sea a bed of statuary marble from 6.6 to 13.1 ft. thick. Enclosed between two beds of a coarser marble, this bed extends into the side of the mountain at an inclination of about 30 degrees. The ancients followed it by means of broad galleries with ceilings supported by piers left in the mass; work appears to have been continued until the last days of the Roman empire. The quantity of marble taken from this single quarry has been estimated at 1,059,510 cu. ft.[1]

Note 1.p.162. G. R. Lepsius. Griechische Marmorstudien. p.44. 1890. From this study we borrow the information that we give relating to the different varieties of statuary marble. To collect the materials, M. Lepsius made three journeys in Greece and visited the principal quarries; he examined under the microscope all the marbles that he mentions, and has subjected them to chemical analysis. See H. S. Washington. Identification of marbles used in Greek sculptures. (Am. Jour. of Archaeology. New series. vol. II, 1898.p.1-9.

Everywhere else in the same islands and in Attice the beds of marble have been worked in the open air. Due to the exceptional mode of quarrying adopted on Paros for statuary m marble is the name by which it was known to the Greeks and Romans; it was called lychnites or lichnite stone, a term derived from lychnos, a lamp.[2] One still sees in the walls of the quarry the small notches in which the miners placed the clay lamps that lighted them. It was not without difficulty, that the miners raised on the quite steep slope of the galleries the materials prepared for export; thus it appeared that on Paros the materials were quarried in smaller blocks than in Attica; this is suggested by some blocks that the pick had commenced to detach from the mass, but had not entirely isolated. These blocks do not exceed 6.6 ft. in l

[illegible]
them. If in spite of these difficulties one is inclined to
[illegible]
the marble continually improves as one penetrates more deep-
ly into the rock; at a small depth it is always more or less
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ground.

. . . .

The marble produced by this quarry is that of all [illegible]
marbles, where the calcareous mass has suffered the most
[illegible]
effect of the violent pressures by which are explained phe-
nomena of this kind. In other marbles and even the most fa-
mous, for example Pentelicon, the translucent crystals of
calcite are embedded in a sort of cement, that forms opaque
and very thin grains of carbonate of lime (Fig. 58). [illegible]
is nothing of that kind, only crystals of unequal size
that are locked against each other and form a sort of [illegible]
[illegible]
th (Fig. 59). The appearance presented by this marble at a
fracture has been compared to that of coarse sugar; on the
contrary, the Attic marble rather resembles beet sugar. [illegible]
are otherwise snow white, but on Parian shades into a [illegible]
light tint of grayish blue, while on Attic it rather tends
to yellowish; but the principal difference is, that by its
[illegible]
than any other marble. Light penetrates it to a depth of 1.[illegible]
ins., while this does not exceed 0.[illegible] in. in Carrara, and
about at 0.59 in. for the best Pentelicon; thus the Parian
[illegible]
tone to the eye, a tone that without pretending to reproduce
the color of living flesh, arouses in the mind the memory
and almost the feeling of it. To convince one's self, it is
only necessary to see in the museum of Olympia the Hermes
of Praxiteles; all surfaces of the body gleam there with a
kind of vivid and luxurious freshness, that almost convey
[illegible]

[illegible]
[illegible]
of what geologists term schistosity, i.e., of an [illegible]

length; only a statue of the natural size could be cut from them. If in spite of these difficulties one is induced to undertake subterranean work, this is because the quality of the marble continually improves as one penetrates more deeply into the rock; at a small depth it is always more or less altered by rain, that soaks into the upper layers of the g ground.

Note 2.p.162. Pliny. N. H. XXXVI. 4-4. (Latin).

The marble produced by this quarry is that of all known marbles, where the calcareous mass has suffered the most complete transformation in its intimate structure, by the effect of the violent pressures by which are explained phenomena of this kind. In other marbles and even the most famous, for example Pentelican, the translucent crystals of calcite are embedded in a sort of cement, that forms opaque and very thin grains of carbonate of lime (Fig. 88). Here is nothing of that kind, only crystals of unequal sizes, t that are forced against each other and form a sort of irregular mosaic; none of these elements has over 0.012 in. length (Fig. 89). The appearance presented by this marble at a fracture has been compared to that of coarse sugar; on the contrary, the Attic marble rather resembles beet sugar. Both are otherwise snow white, that on Parian shades into a very light tint of grayish blue, while on Attic it rather tends to yellowish; but the principal difference is, that by its perfect state of crystallization Parian is more transparent than any other marble. Light penetrates it to a depth of 1.38 ins., while this does not exceed 0.98 in. in Carrara, and it stops at 0.59 in. for the best Pentelican; thus the Parian is of all white marbles the one that presents the warmest tone to the eye, a tone that without pretending to reproduce the color of living flesh, arouses in the mind the memory and lamost the feeling of it. To convince one's self, it is only necessary to see in the museum of Olympia the Hermes of Praxiteles; all surfaces of the body gleam there with a kind of vivid and luxurious freshness, that almost conveys the illusion of life.

Parian owes another advantage to the purity of its homogeneous and entirely crystalline mass; it presents no trace of what geologists term schistosity, i.e., of an arrangement

layers that is more or less marked in all [illegible]
[illegible]
fearlessly attack it in any direction; neither one has to
take into account the direction of the bed, what we practi-
cians term the grain and the counter-grain. Marbles, one of
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thus also Pentelicon, although in lesser degree, are suscep-
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alone employed today. Paria with its great crystals works
easier, although harder than Carrara; it is less lean and
less liable to break, more docile under the tool."

[illegible]
and those that abound at Naxos present on the whole the [illegible]
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all possession of foreign matter. These particles of more
or less dark color give the stone a grayish tint by their
number; they also make it less permeable to light. If this
marble does not have all the qualities of that supplied by
the quarry of Marpesse, it is no less an excellent statuary
marble; architects and sculptors made constant use of it in
the 6th century in the Cyclades, in Attica and in the rest
of Greece. Without seeking for a certain statue whether it
came from Paros or Naxos, one can designate by the generic
name of island marble, in that nomenclature of materials
that sculpture has adopted.

Marbles of the same nature are also found on several oth-
er islands of the Archipelago, such as Tinos, Andros, Anaxi
Syra and Thasos; but they appear to have been scarcely used
except at home with a view to local needs. Naxos and Paros
from the beginning had the privilege of supplying the scul-
ptor, wherever his studio was located. Their products en[illegible]
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haste to utilize similar materials that they had at hand.
Attica is rich in marbles; it has them in Laurium. [illegible]
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rear of the plain of Athens to a height of 3635 ft., is from
base to summit a real mountain of white marble, certain var-
ieties of which can almost rival that of Paros; now it ap-
pears that about the middle of the 6th century, al[illegible]

of,layers that is more or less marked in all other marbles. The miner in the quarry and the sculptor in the studio could fearlessly attack it in any direction; neither one had to take into account the direction of the bed, what we practicians term the grain and the countergrain. Barrias, one of the first sculptors of our time, said to me;"Parian and perhaps also Pentelican, although in lesser degree, are superior as materials to the marbles of S. Beat and of Carrara, alone employed today. Parian with its great crystals works easier, although harder than Carrara; it is less lean and less liable to break, more docile under the tool."

The white marbles of the other districts of the island a and those that abound at Naxos present on the whole the same characteristics as the lychnites; what causes their inferiority is, that the crystals are larger and contain very small particles of foreign matter. These particles of a more or less dark color give the stone a grayish tint by their number; they also make it less permeable to light. If this marble does not have all the qualities of that supplied by the quarry of Marpesse, it is no less an excellent statuary marble; architects and sculptors made constant use of it in the 6 th century in the Cyclades, in Attica and in the rest of Greece. Without seeking for a certain statue whether it came from Paros or Naxos, one can designate by the generic name of island marble, in that nomenclature of materials that sculpture has adopted.

Marbles of the same nature are also found on several other islands of the Archipelago, such as Tinos, Andros, Anaphe, Syra and Thasos; but they appear to have been scarcely used except at home with a view to local needs. Naxos and Paros from the beginning had the privilege of supplying the sculptor, wherever his studio was located. Their products enjoyed such vogue, that in many Grecian countries, men were in no haste to utilize similar materials that they had at hand. Attica is rich in marbles; it has them in Laurium, Hymettos and Pentelicos. Pentelicos in particular, that rises at the rear of the plain of Athens to a height of 3625 ft., is from base to summit a real mountain of white marble, certain varieties of which can almost rival that of Paros; now it appears that about the middle of the 6 th century, although

knowing this marble, the Attic sculptor only used it ex-
ceptionally, when the marble from the islands was lacking.[1] The
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ked only after the time, when Cimon and especially Peric
gave the signal for great undertakings in construction an
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ially complete works of that importance, it was necessary to
have at command materials found almost at the foot of the
buildings. It was only then, that without dethroning [illegible]
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mettus also has a white marble that strongly resembles
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another marble of very dark grayish blue furnished by the
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when they began to dislike this; this supplied the material
of one of those first statues in marble executed at A[illegible],
that called the Moschophoros; but it recognized that the
dark color of this marble and the veins that intersect it
make it badly suited for statuary.[1] It was devoted to an-
other purpose. In this marble were cut nearly all the pedestals
of statues, that have been taken from the rubbish on the
[illegible]

Note 1.p.155. Lepsius found for mention in the museums of Athens but a small number of archaic monuments, fragments of figures in the round and reliefs, whose material is the [illegible]

[illegible]

almost say by exceptions. On the other hand from the first half of the 6 th century, on bases of Pentelic marble were [illegible]

Note 1.p.156. Winter enumerates a certain number of Attic sculptures of the 6 th century, that were executed in a bea-ten marble furnished both by Hymettus and also by one quarry of Pentelicus, which seems to have been worked before men utilized the white marble of the last hill. (Athen. Mitt. [illegible]

[illegible]
of the mountains of Attica; but the veined marble found at
[illegible]

knowing this marble, the Attic sculptor only used it exceptinally, when the marble from the islands was lacking.[1] The quarries of Pentelicos were largely opened and actively worked only after the time, when Cimon and especially Pericles gave the signal for great undertakings in construction and decoration, defrayed by the tribute of the allies. To rapidly complete works of that importance, it was necessary to have at command materials found almost at the foot of the buildings. It was only then, that without dethroning Parian, the marble from Pentelicos began to compete seriously with it, not only in Attica, but also in the rest of Greece. Hymettus also has a white marble that strongly resembles Pentelican; but its crystallization is more imperfect. As for another marble of very dark grayish blue funished by the s same hill, men attempted to use it for sculpture at Athens, when they began to dislike tufa; this supplied the material of one of those first statues in marble executed at Athens, that called the Moschophoros; but it recognized that the d dark color of that marble and the veins that intersect it make it badly suited for statuary.[1] It was devoted to another purpose. In this marble were cut nearly all the pedestals of statues, that have been taken from the rubbish on the Acropolis.

Note 1.p.165. Lepsius found for mention in the museums of Athens but a small number of archaic monuments, fragments of figures in the round and reliefs, whose material is the white marble of Pentelicos, while for the 5 th and succeding centuries, these monuments are counted by hundreds, one can almost say by thousands. On the other hand from the first half of the 6 th century, on slabs of pentelic marble were engraved the inscriptions of any importance. (Corp. Ins. Att).

Note 1.p.166. Winter enumerates a certain number of Attic sculptures of the 6 th century, that were executed in a bluish marble furnished both by Hymettus and also by one quarry of Pentelicos, which seems to have been worked before men utilized the white marble of the last hill. (Athen. Mitt. vol. XIII. p. 116-117.).

Near Carystos in Eubea are formations analogous to those of the mountains of Attica; but the veined marble found there has only been employed by architects as an element of

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and hard limestone, and only suffered the beginning of crystallization; the steles of Dermys and of Kitylos as well as many other figures were cut in an oolitic limestone very like chalk of yellowish white, supplied in abundance by the mountains of the district. When one desired to have marble statues in Boeotia, then at first had recourse to the [illegible] those of Pentelikos; Attic marbles only had to make a short voyage to enter Boeotia by Oropos and the valley of the Asopos. Thessaly also possessed very beautiful white marble, that only found use locally at Larissa and Pharsalia; some blocks are mentioned, collected on the coast of Thrace, that [illegible] much poorer in marble than central Greece; marble is scarcely found there except in the eastern part of the peninsula, in the chain of Parnon that separates Laconia and Arcady from Argolis. Near Doliana in Tegeatide have been recognized the quarries from which were taken the materials of the celebrated temple of Athena Alea, the glory of Tegea. The marble that they supplied is not without analogy to that of Pentelikos; but it is less white and less brilliant; it tends to blue. Two quarries are situated farther south in the same mountain, and supplied the workshops of the Laconian sculptors. Sometimes yellow and more frequently bluish, this marble always lacks transparency.

Between the distribution of marble in the subsoil of Grecian lands and the part taken by the various groups of cities in the work of statuary is a relation to which we cannot fail to call attention. The Cyclades were the cradle of statuary; a century later, at Athens were produced its most beautiful works. The conditions are not the same for the [illegible] in sheets or ingots, and can be transported afar at less cost than marble; thus they have to reckon less with the [illegible] metal leaves the earth in abundance and seems to offer itself to the workman, he can scarcely fail to respond to [illegible]

decoration, especially in the Roman epoch. Beotia has no t true marbles. The material of the Apollo of Orchomenos and of several other monuments from the same source is a gray and hard limestone, and only suffered the beginning of crystallization; the steles of Dermys and of Kitylos as well as many other figures were cut in an oolitic limestone with very fine grains of yellowish white, supplied in abundance by the mountains of the district. When one desired to have marble statues in Beotia, then at first had recourse to the quarries of Paros and of Naxos; then later they resorted to those of Pentelicos; Attic marbles only had to make a short voyage to enter Beotia by Oropos and the valley of the Asopos. Thessaly also possessed very beautiful white marbles, that only found use locally at Larissa and Pharsalia; sculptures are mentioned, collected on the coast of Thrace, that were made of this Thessalian marble. The Peloponessus is m much poorer in marble than central Greece; marble is scarcely found there except in the eastern part of the peninsula, in the chain of Parnon that separates Laconia and Arcady f from Argolis. Near Doliana in Tegeatide have been recognized the quarries from which were taken the materials of the celebrated temple of Athena Alea, the glory of Tegea. The marble that they supplied is not without analogy to that of Pentelicos; but it is less white and less brilliant; it teends to blue. Two quarries are situated farther south in t the same mountain, and supplied the workshops of the Laconian sculptors. Sometimes yellow and more frequently bluish, this marble always lacks transparency.

Between the distribution of marble in the subsoil of Grecian lands and the part taken by the various groups of cities in the work of statuary is a relation to which we cannot fail to call attention. The Cyclades were the cradle of statuary; a century later, at Athens were produced its most beautiful works. The conditions are not the same for the arts of metal; these employ materials supplied to commerce in sheets or ingots, and can be transported afar at less cost than marble; thus they have to reckon less with the n nature of the lands over whose surface they pass; yet where metal leaves the earth in abundance and seems to offer itself to the workman, he can scarcely fail to respond to this

bronze. Chalcis appears to have been the sole city of [illegible]
[illegible]
tory; hence from a very early date the Chalcidians were [illegible]
mous for their skill in casting and working the metal th[illegible]
they extracted from adjacent beds.[1] But on the other han[illegible]
is Corinth; one knows what reputation was enjoyed by it[illegible]
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the soil of its suburbs furnished neither copper nor tin.
ships that frequented its double harbor supplied it with [illegible]
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from Chalcis and the distant colonies founded by Mile[illegible]
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very distant times. When the Samians and Phoceans had [illegible]
ed their bold explorations to the coasts of Spain, they [illegible]
not fail to bring back tin. Yet if the methods introduced
by Ionian artists made bronze the rival of marble, Ionia [illegible]
owes the advantage of this initiative less to the facilit[illegible]
es that its commerce afforded it for procuring the primar[illegible]
material, than to circumstances which had brought it in[illegible]
connection with Egypt, a country in which had long been a[illegible]
plied processes in the fabrication of bronze, which are n[illegible]
arly those employed today in the same industry.

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When the Grecian sculptor commenced to seek in the diver[illegible]
sity of materials employed, the means of varying the exp[illegible]
sions that he endeavored to give to the living form, seve[illegible]
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of the Mediterranean, bronze was substituted for pure co[illegible]
er in the fabrication of all sorts of offensive and defen[illegible]
ive arms, and which had itself even earlier replaced bron[illegible]
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mould, then to hammer, flatten and draw out under the ham[illegible]
the ingots thus obtained, so as to reduce the metal into [illegible]
thin and ductile sheets. If he desires to decorate the [illegible]
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same hammer and chisel, and under the repeated strokes o[illegible]

appeal. Chalcis appears to have been the sole city of continental Greece that possessed mines of copper in its territory; hence from a very early date the Chalcidians were famous for their skill in casting and working the metal that they extracted from adjacent beds.[1] But on the other hand is Corinth; one knows what reputation was enjoyed by its bronze-workers and by the bronze from its foundries; yet t the soil of its suburbs furnished neither copper nor tin; ships that frequented its double harbor supplied it with t the metals from which it made its famous alloy. As for the cities of Ionia, they could obtain copper both from Cyprus, from Chalcis and the distant colonies founded by Miletus on the coasts of the Black sea; some of these were near the c country of Chalybes, whose mineral workings date back to very distant times. When the Samians and Phoceans had pushed their bold explorations to the coasts of Spain, they did not fail to bring back tin. Yet if the methods introduced by Ionian artists made bronze the rival of marble, Ionia o owes the advantage of this initiative less to the facilities that its commerce afforded it for procuring the primary material, than to circumstances which had brought it into connection with Egypt, a country in which had long been applied processes in the fabrication of bronze, which are nearly those employed today in the same industry.

Note 1.p.167. Eustathes ad Dionys, 764; Stephen of Byzantium. See Aidephos.

When the Grecian sculptor commenced to seek in the diversity of materials employed, the means of varying the expressions that he endeavored to give to the living form, several centuries had already elapsed since in the eastern basin of the Mediterranean, bronze was substituted for pure copper in the fabrication of all sorts of offensive and defensive arms, and which had itself even earlier replaced bone and stone for those various purposes.[1] The artisan of Mycenae and of Tiryns already knew how to cast this bronze in a mould, then to hammer, flatten and draw out under the hammer the ingots thus obtained, so as to reduce the metal into t thin and ductile sheets. If he desires to decorate these s sheets, he knows how to attack them on the back with the s same hammer and chisel, and under the repeated strokes of

the tool, make the ornament project on the face to be seen; this is the repoussee process, the sphyleraton as the Greeks said. The workman also knows how to complete the effect of this ornament by retouching it in places with a sharper chisel, placing there the necessary touches wihh a point, that traces on it fine and light lines by which are fixed the details of the form.

Note 1.p.168. Histoire de l'Art. Vol. VI. p.951-955.

From this time the workman did not require from bronze a alone utensils corresponding to the different exigencies of practical life; he also already used it for the same purpose as stone and clay, for fashioning those small images in which we believe must be recognized images of the divinity. Two figures in bronze, one from Mycenae and the other from Tiryns, appear to us to present a god of war, who doubtless held a lance in his hand.[2] The custom of casting pieces of this kind in a mould made of two pieces was not lost after the Mycenaean epoch; to assure one's self of this, it suffices to recall the statuettes collected an the deepest layers of rubbish at Olympia and an archaic Apollo found in B Beotia (Fig. 90).[3] The fabrication is so barbarous, that it cannot be placed later than the 7 th century; without the inscription accompanying it, one would even be tempted to date it yet earlier. If some monuments of this species have come to us, for a stronger reason the ancients must have h had under their eyes a certain number that were preserved in the treasuries of the temples; thus one feels a very vivid surprise when he finds in Pausanias a stetement repeated three times, like the assertion of a well known fact, w which could not be doubted. According to him Rhoecos and T Theodoros of Samos were the first to melt and cast bronze;[1] now according to the different indications that agree, it was in the first half of the 6 th century, that these two artists executed the works attributed to them by tradition.

Note 2.p.168. Histoire de l'Art. Vol. VI. p.752-753, Figs. 353, 354.

Note 3.p.168. Fröhner. Apollon etc. (Found. E. Piot etc. Vol. II. p.137-143, pl. XV).

Note 1.p.169. Pausanias. IX. 41-1.(ee VIII. 14-8.

In the form in which it is presented, the statement of

Pausanias is evidently not accurate; yet it is difficult to admit that this writer, without being authorized by evidence worthy of belief, could take it on himself to attribute to those Samian masters the honor of having made a decisive advance in the technics of bronze. About that time the technics of bronze was suddenly perfected and developed after h having remained stationary for several centuries. Yet a few years and the bronze-workers of Egina, after those of Ionia, will produce works that by their dimensions and their beauty will dispute with marble statues the esteem and admiration of connoisseurs. In what could then be justly consist the innovation, which gave the signal of this progress and this rapid flight; the reply to that question is to be demanded from the monuments themselves. All those cited previously, that came from Mycenae or Tiryns, Olympia or Beotia, are cast solid. On the contrary, see the griffins' heads f found at Olympia (Fig. 91) and the head of a man discovered at Sparta (Fig. 92), which to judge by their fabrication c can scarcely be later than the year 550;[2] now these heads are cast hollow, i.e., the form consists of a simple sheet of bronze several 25 ths of an inch thick. The interior is void, all that it sometimes contains is a little sand, the remains of the core on which the piece was cast. From the middle of the 6 th and during the succeeding centuries, the sculptor will employ the process of solid casting only for statuettes of very small height. Compared with solid casting, hollow casting not only has the advantage of economizing the material and of reducing the weight of the statue; it is also tha only procedure for pieces of large dimensions, that permits obtaining from the mould casts really fine and nearly perfect. The greater the mass of the casting, the more are felt the effects of the contraction produced by cooling; in such a case in solid castings would occur very sensible deformations. On the contrary, the effects of this contraction of the metal are reduced to almost nothing when produced only in a sheet of bronze not 0.4 in. thick.[1] For this reason in our days even the smallest figures are cast hollow.

Note 2.p.169. On this head, as interesting by its fabrication as by its probable date, see Furtwängler. Neue Denkmäler antiker Kunst, p.112-118, Pl. I. Sitz.Acad. Munich. etc.

note 1.p.170. With sarcophagus the thickness of the surface varies according to the importance of the figure: is from 0.16 to 0.32 inch.

Then Pausanias was not mistaken; he appreciated at its just value the importance of the change of method then produced in the bronze industry. All that he can be reproached [illegible] further, one cannot be surprised by it. Pausanias has seen and recorded thousands of monuments, but he is not what we would call an art critic; he nowhere has that exact know- [illegible] In all many other examples of these insufficiences and [illegible] the fabrication of statues only a single procedure, that of casting hollow; he thought of this process when he recalled the service, that the two Samian masters rendered to the [illegible] industries.

There is still another word in the texts that we have noted, which lends itself to reserves; this is invention, applied to the method introduced by the two Samian artists. Were they inventors in the full sense of the word? Conceivably the Greek genius in the course of this century in which it showed itself so active and so fruitful, would have been very capable by itself, of arriving at the discovery of the [illegible] there need of making that effort? Is it not proper to see here rather a new example of that imitation and supple [illegible] results obtained by the industry for so many centuries of the old civilisations of the Orient, what could best serve them in the expression of their own ideas? The process of casting in sand, and of hollow casting had long been practised in [illegible] even in the ancient empire;[1] in any case it was in continual use, even for figurines of very small dimensions, under the Saite princes, in that Egypt of Psamtik and of Amasis, [illegible] ants and artisans. We already know by many ancient witnesses and even better by the excavations of Naucratis, [illegible]

Note 1.p.170. With Barbedienne the thickness of the bronze surface varies according to the importance of the figure; it is from 0.16 to 0.32 inch.

Then Pausanias was not mistaken; he appreciated at its j just value the importance of the change of method then produced in the bronze industry. All that he can be reproached with is having used here vague and indefinite expressions. Further, one cannot be surprised by it. Pausanias has seen and recorded thousands of monuments, but he is not what we should call an art critic; he nowhere has that exact knowledge of the different technics, that would alone suggest to the writer the exact propriety of the terms; one nill find in him many other examples of these insufficiences and those nearly accurate. In his time bonze-workers practised for t the fabrication of statues only a single procedure, that of casting hollow; he thought of this process when he recalled the service, that the two Samian masters rendered to the m metal industries.

There is still another word in the texts that we have cited, which lends itself to reserves; this is invention, applied to the method introduced by the two Samian artists. Were they inventors in the full sense of the word? Doubtless the Greek genius in the course of this century in which it showed itself so active and so fruitful, would have been v very capable by itself, of arriving at the discovery of this process, and then creating the apparatus required; but was there need of making that effort? Is it not proper to see here rather a new example of that ingenious and supple quickness of mind with which the Greeks appropriated, in the results obtained by the labor for so many centuries of the old civilizations of the Orient, what could best seeve them in the expression of their own ideas? The process of casting in sand, and of hollow casting had long been practised in Egypt. We have found it employed in figures believed to date even in the ancient empire;[1] in any case it was in current use, even for figurines of very small dimensions, under the Saite princes, in that Egypt of Psamtik and of Amasis, who had received with open gates the Greek mercenaries, merchants and artisans. We already know by many ancient witnesses and even better by the excavations of Naucratis, how the

Greeks, however, declaring their originality, they
elves to profiting by the relations thus establis
contact with the Egyptian artisans. Thus at Naucratis they
became apprenticed to an industry, that of glazed clay,

think that it was the same for bronze; there is preserved
the memory of a sojourn that Theodoros and Rhoecos made in
Egypt;[1] it would be in frequenting some workshop of Memphis
or of Sais, that the two artists were initiated into the

having vividly understood, then to be able to repeat all
the series of delicate operations, that ensures the succ

ing themselves master of both the theory of the process a
of the manual skill, they returned into Ionia, where they
applied to figures entirely Grecian in taste and style the
processes, whose secret they had stolen from the Egyptian
founders: works were shown at Ephesus and at Samos, which
were attributed to them.[2]

344, 423. Egypt like Greece commenced with solid casting.
The figures recently found at Olympia, that are believed to
be of the time of Pepi, are not bronze cast in a mould; the

1. Ibid, vol. II. p. 36.

Egyptians, we therefore to take something of it more late

of casting in sand, for various reasons they had not made
of it all possible use. As far as one can judge, they never
cast figures that exceeded or even attained the natural size

On the contrary, the Greeks very soon adopted the habit of
giving to their bronzes the same dimensions as to their

likewise the Egyptians had not had the idea of using the

Greeks, nowise abdicating their originality, applied themselves to profiting by the relations thus established and by contact with the Egyptian artisans. Thus at Naucratis they became apprenticed to an industry, that of glazed clay, which they had never before attempted.[2] Is it not natural to think that it was the same for bronze? There is preserved the memory of a sojourn that Theodoros and Rhoecos made in Egypt;[1] it would be in frequenting some workshop of Memphis or of Sais, that the two artists were initiated into the t technics of hollow casting. Their merit would be that of h having vividly understood, then to be able to repeat all t the series of delicate operations, that ensures the success of a cast from which must result a statue. After thus making themselves master of both the theory of the process and of its manual skill, they returned into Ionia, where they applied to figures entirely Grecian in theme and style the procedure, whose secret they had stolen from the Egyptian founder; works were shown at Ephesus and at Samos, which were attributed to them.[2]

Note 1.p.171. Histoire de l'Art. vol. I. p.650-655; Figs 434, 435. Egypt like Greece commenced with solid castings. The figures recently found at Gizeh, that are believed to be of the time of Pepi, are not bronze cast in a mould; they are made of pieces of hammered copper connected by mechanical fastenings.

Note 2.p.171. Flinders Petrie & E. Gardner. Naucratis.vol. I. p.14, 38; vol. II. p. 36.

Note 1.p.172. Diodorus. I. 98.

Note 2.p.172. Pausanias. X. 38-5; Diodorus. I. 98.

"All that we other Greeks," says Plato, "borrow from the barbarians, we transform to make something of it more beautiful."[3] If the Egyptians carried very far the perfection of casting in sand, for various reasons they had not made of it all possible use. As far as one can judge, they never cast figures that exceeded or even attained the natural size; the largest Egyptian bronze known is not 3.3 ft.in height.[4] On the contrary, the Greeks very soon adopted the habit of giving to their bronzes the same dimensions as to their marbles; they even came thus to cast colossal figures. Also likewise the Egyptians had not had the idea of using the

[illegible]
-ences of a metal, that is at the same time very tenacious, the sculptor that employs bronze can give to his statue atti-tudes, which he would fear to risk in marble, where he is forced to count on the chances of fracture on account of the weight of the material. The Egyptian artist does not appear to have perceived this. As objects to violent [illegible] ents, at least in statuary; the poses of his bronzes [illegible] remained sensibly the same as in his figures of [illegible] or of granite; from the times of the Theban dynasties, [illegible] had been adopted for each diversity or for each series of [illegible]
[illegible]
its forces that it exhibited. He did not delay to take [illegible] account the special properties of bronze and to take advan-tage of them to place himself more at ease. He soon felt [illegible]
[illegible]
had passed, he deduced from it such figures as the Marsyas and the Discobolus of Myron. These figures were designed in bronze, that alone made them possible. What proves this are the expedients to which the ancient copyists were obliged [illegible]
[illegible] not that material to the ideas of the original, they were compelled to commit a sort of interpolation that made the mass heavier; they added to it artificial supports such as those trunks of trees, against which leaned the body of the [illegible] of plinth, and strongly bent forward or backward.

[illegible]

Note 1.p.172. Histoire de l'Art. vol. I. Fig. 44.

[illegible] tries to interpret the assertion of Pausanias. Rhoecus and Theodoros did not invent, as he says, the process of casting hollow; but by first practising it in Greece they were the [illegible]
[illegible]
recourse for large pieces to those procedures of mechanical assemblage to which Homer frequently alludes. The most ancient statues of metal were made of bronze plates wrought with the hammer and riveted together. With the force [illegible]
[illegible]

freedom that bronze suggests and authorizes. Due to the lightness of a metal, that is at the same time very tenacious, the sculptor that employs bronze can give to his statues attitudes, which he would fear to risk in marble, where he is forced to count on the chances of fracture on account of t the weight of the material. The Egyptian artist does not a appear to have perceived this. He objects to violent movements, at least in statuary; the poses of his bronzes then remained sensibly the same as in his figures of limestone or of granite; from the times of the Theban dynasties, these had been adopted for each diversity or for each series of personages. On the contrary, the Grecian artist was bound by no routine; life interested him in the display of all i its forces that it exhibited. He did not delay to take into account the special properties of pronze and to take advantage of them to place himself more at ease. He soon felt t that all this allowed him to venture. Before the century h had passed, he produced from it such figures as the Marsyas and the Discobolus of Myron. These figures were designed in bronze, that alone made them possible. What proves this are the expedients to which the ancient copyists were obliged to resort, who multiplied replicas of them in marble. To adapt that material to the ideas of the original, they were compelled to commit a sort of interpolation that made the image heavier; they added to it artificial supports such as those trunks of trees, against which leaned the body thrown out of plumb, and strongly bent forward or backward.

Note 3.p.172. Epinomis. 987. D.

Note 4.p.172. Histoire de l'Art. Vol. I. Fig. 44.

To be within the measure of the exact truth, it then suffices to interpret the assertion of Pausanias. Rhoecos and Theodoros did not invent, as he says, the process of casting hollow; but by first practsing it in Greece they were the true creators of art in bronze.[1] Until then, if men knew how to cast solid figures of small dimensions, they still had recourse for large pieces to those procedures of mechanical assemblage to which Homer frequently alludes. The most ancient statues of metal were made of bronze plates wrought with the hammer and riveted together. With the forge hammer the workman reduced the bronze plate to the desired thickness;

he fashioned it and fixed by the aid of nails on the core of wood, which represented well or badlythe forms of the statue; in truth his work consisted in covering with bronze a xoanon and clothing it in actual armor."[2] Some works executed according to the methods of this rudimentary technics were preserved in the temples. Pausanias mentions as the m most ancient of bronze statues which existed in his time t that of Zeus Hypatos, which he could see at Sparta in the temple of Athena Chalkioecos. He says, "it is not made of a single piece; but each part is hammered separately; the pieces are then fitted together, and nails prevent their separation." This statue was attributed to Clearchos of Rhegion; now he had been a pupil of the Cretan sculptors Dipoenos a and Skyllis, who seem to have visited different cities of Peloponessus, and to have worked there the first half of t the 6 th century. Then it does not appear that the new technics of hollow casting drove out of use on the morrow the ancient procedure of metal plates wrought and fitted on an internal core; but this was too imperfect to long sustain the competition. Bronze-workers did not delay to abandon it; but one will see it survive separately in the full classical age, in the methods of the chryselephantine statuary.

Note 1.p.173. One will find a brief but very clear description of this process in Collignon, Histoire de la Sculpture. Vol. I. p.157-158. See Hugo Blümner, Technologie und Terminologie der Kunst. Vol. IV. Sections 14 and 17 of the Book devoted to the arts of metal. Also the History of Bronze-working in Antijuity by Walters, in the introduction that he placed at the head of the Catalogue of Bronzes of the B British Musesm. 1899.

Note 2.p.173. Collignon. Histoire de la scslpture. I.p.152.

Note 1.p.174. Pausanias. III. 18-8.

The procedure introduced by Rhoecos and Theodoros did not delay being disseminated from the workshops of Ionia throughout the rest of Greece. Soon afterward at Corinth, Argos, Sparta and Egina, was cultivated that beautiful art in bronze, and from the end of the century the work of casting and chasing was carried to a degree of perfection rarely excelled by the most skilful modern artists, in spite of all the advance in the industry. However little one has studied, this

is recognized on some archaic bronze of very careful execution, from the point of view of what is termed the trade.[2] When one takes it in hand, he marvels at the ease with which the workman has avoided or surmounted all the difficulties of his task. The first of all was to make the mould; then if this appeared to be too difficult to manage, that workman did not hesitate to adopt the method of casting his figure, whether great or small, in several separate parts, and he fitted those pieces together so skilfully that the joints escape the eye, even when not concealed under the drapery; to discover them it is often necessary to resort to the lens. The junction is effected by means of some small rivets, that occupy the centre of a sunken square. When these had been driven and the heads had been filed so as to make no external projection, the little square was filled by a bit of b bronze fastened by fine soldering. Precautions were taken as minute to correct the effect of accidents occurring in the course of casting, if a bubble of air expanded the mould at the moment of casting and produced a bloat, or a grain of sand adhered in the liquid metal and became detached on cooling, leaving behind a little hole. To remedy the defectthe cavity has enlarged or made regular, so as to give it the form of an elongated hole with sharp edges; then from a thin sheet of bronze were cut very small triangles with very sharp vertices. These triangles were inserted with points forced into the little crevices so prepared; they were pushed in with pincers until they refused to enter f farther, and the crevice was exactly filled. Then the surplus on the outside was removed and filed, so that the base of the little triangle was confused with the adjacent surface. On a single statuette have been noted a score of these repairs.

Note 2.p.172. For example, this is what Lechat could do at leisure for a beautiful figure of the Collection Carapanos at Athens. Here we merely summarize the observations t that this attentive examination gave opportunity to present. (Aphrodite statuette en bronze de la Collection Carapanos. B. C. Hell. 1891. p.461-481).

The figurine that it was necessary to retouch thus was h however in its entirety the prodsct of a casting that succ-

[illegible]

es of metal that healed the wound. Even on the statuett-
on which the observations were made, on the front of the
ginto below the left breast, he added a little rectangu-
[illegible]
at that place; the surface of the bronze was slightly
and in this hollow was soldered a very thin piece with gr-
precision, that the joint remains almost invisible. On th-
[illegible]
dimensions; but these always have been very skilfully fit-
[illegible]
There are few figures on which one cannot discover them.
[illegible]
the thickness of a more or less opaque patina.

If these retouches are now concealed beneath the superfi-
cial oxide deposited on the bronze by the dampness of the
air and of the soil, could one not have the idea of demand-
[illegible]
ation? However fine were all these scars, why had not the
surface of the metal lost some of its polish? There is no
workshop today where it is not known how to produce a pat-
ina on bronze, why did not artists like those whose care
and skill have been mentioned, employ the same means to c-
ver the entire figure with a uniform tint, that would mak-
indiscoverable all trace of patches? This is the question
[illegible]
[illegible]
[illegible]
[illegible]
brilliant azure." He sought the reasons for that pheno-
he proposed different explanations, and one of those gu-
ded to his mind is, that the ancient workmen, to give ca-
to their works might have used some mixture and some sp-
preparation."[1] The same idea has come to modern observ-
at the sight of certain blue or green patinas of uniform
[illegible]
[illegible]

succeeded; but frequently the founder in separating his statue from the ruins of the mould had more serious disappoiitments; he found the surfaces of his figure damaged to a certain extent in places. He then fitted in the bronze sheets of metal that healed the wound. Even on the statuette on which the observations were made, on the front of the t tunic below the left breast, he added a little rectangular piece 0.28 in. long and 0.20 in. wide. There was some defect at that place; the surfaceoof the bronze was slightly sunk, and in this hollow was soldered a very thin piece with such precision, that the joint remains almost invisible. On the great bronzes are sometimes applied pieces of quite large dimensions; but these always have been very skilfully fitted; they occur as well in the nude parts as in the drapery. There are few figures on which one cannot discover them, w when the epidermis of the statue is not concealed beneath the thickness of a more or less opaque patina.

If these retouches are now concealed beneath the superficial oxide deposited on the bronze by the dampness of the air and of the soil, could one not have the idea of demanding the same service from an artificial patina after fabrication? However fine were all these scars, why had not the surface of the metal lost some of its polish? There is no workshop today where it is not known how to produce a patina on bronze, why did not artists like those whose care a and skill have been mentioned, employ the same means to cover the entire figure with a uniform tint, that would make indiscoverable all trace of patches? This is the question that Plutarch already asked before certain bronzes at Delphi, the statues of the generals that conquered the Arginuse islands; he admired there the "flower of the bronze, that resembled neither dirt nor rust, but a tint of shining and brilliant azure." He sought the reasons for that phenomenon; he proposed different explanations, and one of those presented to his mind is, that the ancient workmen, to give color to their works might have used some mixture and some skilful preparation."[1] The same idea has come to modern observers, at the sight of certain blue or green patinas of uniform a and brilliant tone, for example, that cover many bronzes of Dodona and the admirable statue recently discovered at Delphi;

they believed that on the same bronze they could distinguish what was ancient and desired, from the coat of oxide, that had interposed on certain places and mixed with it a tint less fresh and grayer.[2] This crust always remains more or less friable; it varies in thickness and color on the same figure; not to this could be given those rich colorings that present the appearance of a sort of enamel. These were produced by the application on the casting taken from the mould, of the colored coating of a sort of varnish or metallic lacker; thus were obtained those marvellously fine and light tints, that cause one to sometimes think of turquoise and sometimes of emerald. To what they had of delicacy and brilliancy, we could form an idea by the expressions that Plutarch employs in speaking of those effigies of Grecian admirals dedicated at Delphi, whose dark blue color recalled t that of the sea and of its abysses; but we also possess more than one ancient bronze whose actual condition proves that our author exaggerated nothing, when he sought to render the impression, that he experienced on contemplating on the sacred way where he loved to sit, the statues ornamented by such beautiful azure robes.

Note 1.p.176. Plutarch. Why the Pythia no longer gives oracles in verse. Section 2.

Note 2.p.176. On this question see Heuzey in Carapanos, of Dodona et ses ruines. p. 217; especially Lechat in the study already cited, p.473-481. Then in an article entitled; La patina des bronzes grecs (Revue arch. 1896[2], p.331-341), and in the Note of Bull. archaeol. and Revue des etudes grecques. (1897, p.369). D. Villenoisy has desired to prove that all patinas are the result of oxidation produced by atmospheric agents (La patina du bronze antique, in Revue arch. 1896[1], p.67-71, 194-212); but his arguments do not appear to have succeeded in diminishing the probability of the hypothesis advanced by Lechat.

Plutarch appears to state that the works of the old masters were alone in presenting the appearance that surprised him; there was a sort od fabrication which was perhaps lost in time, when the production being more common, the sculptor had abandoned to the trade the care of casting his figures. One further finds in the ancient authors some allusions to

[illegible]

...ill not mean in the mind of the writer, a procedure by which the goldsmith varied the tones of his gold by varying the composition and name of its alloys. The verb [illegible] never had in Greek more than one sense, to dye, i.e., to modify the superficial color of any material by immersion in a bath or by the application of a coating with a brush. If in Lydia according to Homer the women excelled in reddening [illegible][5] [illegible] the 5th century the goldsmith spread over his gold some known tints, that reduced or increased its glaze, why should there not have also been dyers of bronze? Bronze differs from gold and cannot show it when it leaves the mould; chiselling and preparation is always required. One mode of preparation is indicated by Pliny; he says that "the ancients employed bitumen to give a tint to their bronze statues."[3] Clarence referring to that assertion, he employs a different verb, which gives a more precise idea of the operation:-"We have stated that men had the custom of tinting bronze with bitumen and of coating statues with it."[4] Pli[ny] speaks of this practice as if in his time it had fallen in[to] [illegible] on had its time of vogue. One then has every reason to believe that the sculptors of the archaic age and those of the classical age coated their bronzes with a patina, that as they colored their statues of stone and marble.

[illegible]

[illegible]

Note 3.p.177. Pliny. H. N. XXXIV. 15. (latin).

[illegible]

Not alone on the warm tints of the patina did these di[illegible] [illegible] plied on the bronze, and sometimes even other materials to metal. Thus on more than one statue the lips and [illegible]

pracatices by which the workmen knew how to vary the effects obtained from the metal employed. In enumerating the numerous art industries that flourished at Athens at the time of the great works undertaken under the adminis.ration of Pericles, Plutarch cites the dyers of gold.[1] This term certainly did not mean in the mind of the writer, a procedure by which the goldsmith varied the tones of his gold by varying the composition and name of its alloys. The verb bapto never h had in Greek more than one sense, to dye, i.e., to modify the superficial color of any material by immersion in a b bath or by the application of a coating with a brush. If in Lydia according to Homer the women excelled in reddening w with purple the whiteness of ivory,[2] and if in Athens of t the 5 th century the goldsmith spread over his gold some unknown tints, that reduced or increased its gleam, why should there not have also been dyers of bronze? Bronze differs f from gold and cannot show it when it leaves the mould; a c cleaning and preparation is always required. One mode of p preparation is indicated by Pliny; he says that "the ancients employed bitumen to give a tint to their bronze statues."[3] Elsewhere returning to that assertion, he meploys a different verb, which gives a more precise idea of the operation:-"We have stated that men had the custom of tinting bronze with bitumen and of coating statues with it."[4] Pliny speaks of this practice as if in his time it had fallen into disuse; there must have been several processes, each of which had its time of vogue. One then has every reason to believe that the sculptors of the archaic age and those of the classical age coated their bronzes with a patina, bust as they colored their statues of stone and marble.

Note 1.p.177. Plutarch. Pericles. XII. 4.

Note 2.p.177. Homer. Iliad. IV, 141.

Note 3.p.177. Pliny. H. N. XXXIV. 15. (Latin).

Note 4.p.177. Pliny. XXXV. 182. (Latin).

Not alone on the warm tints of the patina did these diligent and subtle artists count to animate their bronzes, to place touches on them which had the accent of life. They a also employed for this purpose other metals, discreetly applied on the bronze, and sometimes even other materials than metal. Thus on more than one statue the lips and eyebrows

[illegible]

little points of the same corner.[1] The representation of the eye is then conceived in the same manner, but the [illegible] is more complex. The entire eyeball is formed by an insertion [illegible] [illegible] black spot.[2] By Egyptian models must the Grecian sculptor have been inspired, when he sought to imitate nature in that fashion. This arrangement of an entirely realistic character was already found in many Memnonite statues dating from the ancient empire.[3]

[illegible]

Note 2 p.178. This is the case for the head of the Charioteer [illegible]

[illegible]

To enliven his bronzes this same sculptor also utilized the resources of gilding and silvering. Gilding seems to have been employed in the 5th century only with great discretion, either to call attention to a part of the body, or to accent some characteristic detail of the costume. [illegible] they colored white all the nude parts, when the image was that of a woman. Sometimes later use was made of gilding [illegible]

are indicated by scales of red copper inlaid in the bronze; the projections of the nipples of the bosom are marked by little points of the same commer.[1] The representation of t the eye is then conceived in the same manner, but the work is more complex. The entire eyeball is formed by an inserted piece, which is itself compound. In the bronze orbit is inlaid either a plate of silver or a white glass paste, at the centre of which the pupil is represented either by a round enamel or the end of a thin rod of bronze, making a black spot.[2] By Egyptian models must the Grecian sculptor have been inspired, when he sought to imitate nature in t that fashion. This arrangement of an entirely realistic character was already found in many Memphite statues dating from the ancient empire.[3]

Note 1.p.178. For example, it is thus on the Apollo of P Piombino at the Louvre, and on another head found on the Acropolis of Athens. (Collignon. Vol. I, p. 314-323).

Note 2.p.178. This is the case for the head of the Acropolis.(Collignon. Fig. 163). On the Apollo of Piombino, the orbit is now empty, which indicates that the eye was inserted.

Note 3.p.178. Histoire de l'Art. Vol. I. p.647,648,649.N.1.

To enliven his bronzes this same sculptor also utilized the resources of gilding and silvering. Gilding seems to h have been employed in the 6 th century only with great discretion, either to call attention to a part of the body, or to accent some characteristic detail of the costume. Sometimes this would be a necklace pendant on the chest, a crown of leaves or a band placed on the hair; on a bronze plate preserved in the museum of the Acropolis it is the egis, by which is recognized Athena.[4] There the face of the goddess was also gilded. By giving it this brilliant and clear tone, the artist merely imitated his contemporaries, the ceramists. Thus in the black paintings that they laid on a red ground, they colored white all the nude parts, when the image was that of a woman. Sometimes later use was made of gilding t that one can find less judicious. Men did not hesitate to cover entire figures with gold leaf, figures of natural size. It was thus with two statues seen at Delphi, that erected to himself by Gorgias the celebrated sophist, and that in which lived again the beautiful Phryne, such as Praxiteles

[illegible]

p. 281, Fig. 197.

[illegible]

Silver does not seem to have been so frequently employed [illegible] and silver was also sometimes called on to furnish a [illegible] Plutarch mentions another use; we know by this the ingenui- [illegible] tation of effects, knew how to make use of this. Having by [illegible] secret, he silvered the face of her figure; the tone of the metal that he added gave the impression of the paleness [illegible] cease and the last swoon spread over the face of the dy[illegible]

[illegible]

[illegible] to explain the success of bronze.

This is because most of the great Grecian sculptors have chosen it to express their highest conceptions. Praxiteles alone, after having required from the metal the material for several masterpieces, seems to have ended in devoting himself more gladly to work in marble; but Phidias, Myron [illegible] the metal that marble from Paros, which by its whiteness [illegible]

had loved and immortalized her.[1] Statues of this kind must make an illusion while at first new; before any particle of their covering was removed, they might be taken for statues of gold. There was a sort of deception; thus it does not a appear that the example so given had many imitators, at least among the Greeks.

Note 1.p.178. Collignon. Histoire de la Sculpture. Vol. I. p. 381, Fig. 197.

Note 1.p.179. Pausanias. X. 18-7; 15-1.

Silver does not seem to have been so frequently employed as gold for coating bronze; no mention is made of statues where the entire bronze surface was concealed by silvering; but silver was also sometimes called on to furnish those s small attached parts more frequently required from copper. Plutarch mentions another use; we know by this the ingenious means that the ingenious artist of the 4 th century, Silanion of Athens, knew how to make use of this. Having to represent a Jocaste killed by the discovery of the horrible secret, he silvered the face of her figure; the tone of the metal that he added gave the impression of the paleness that despair and the last swoon spread over the face of the dying. 2

Note 2.p.179. Plutarch. Quaest. conv. V. 1,2. The same. Aud. poet. III, 3.

Inlays, gilding, silvering, and all these attempts in execution were then early familiar.to the Grecian artist, who employed them with discretion and taste; but it is certainly not by the charm along of this refinement, that it is proper to explain the success of bronze.

This is because most of the great Grecian sculptors have chosen it to express their highest conceptions. Praxiteles alone, after having required from the metal the material for several masterpieces, seems to have ended in devoting himself more gladly to work in marble; but Phidias, Myron and Polycletes were especially artists in bronze. Yet it appears that artists like the Greeks must have preferred to the metal that marble from Paros, which by its whiteness r recalls the cool color of the flesh, and by its semitransparency is so without a rival to adapt itself to every delicacy of modeling; to retain their value, even in the shadow. It is entirely otherwise with bronze. Its dark tints have

not even a distant relation to the tones of the nudes of t the human figure; they only arouse a memory of them by virtue of a convention, which at first must cost some effort of mind. Finally, if marble absorbs the light, bronze returns and reflects it freely, which produces violent contrasts between the gleam of the lighted parts and the deep b black of the parts plunged in shadow. These under a very v vivid light baffle the eyes of the spectator and trouble t them to follow in the passage from light to dark the inflections and development of the form. These defects inherent in the material are compensated by the firmness that the m metal impresses on the contour, and by the facility afforded to the artist for giving the movements more freedom. In these conditions, the image long has to reckon with the laws of gravity only as to them is subjected the living body represented. Then one can say that the inconveniences and the advantages balance each other; but the latter alone seem to have struck the Grecian statuary. The secret reason for that persistent and strongly expressed preference that he had for bronze, we believe is found. He loved bronze particularly because it singularly simplified the effort of creation in relief. Like marble, bronze admits of precision a and wise and close rendering, that in marble is due to chiseling; but in bronze the chisel only intervenes to give the work the last finish, while in the marble it is also changed with accomplishing under the blows of the mallet all the w work by which the figure is painfully taken from the block and fashioned by degrees. This preliminary labor demanded much time from the artist, if he wished to do it himself, time that he could employ better; to perform it the sculptor is then forced to have recourse to the practician. If t the ancients had known the method of pointing, nearly that employed in modern studios, it seems proved that this method could have scarcely been applied before Macedonian and Roman times. In the 6 th and 5 th centuries the practician, judging from certain antique statues that have come to us as roughed out, sought his statue in the solid marble, as it is said, doubtless according to a small model placed under his eyes by the master to whom was due the design of t the figure.[1] In these conditions he came to design the form

only by a series of trials, whose

The artist that decided for bronze saved himself the d
and hard labor of reducing the stone as well as the danger
of having to ask the assistance of an inferior sculptor. H
countless could not do without collaborators; but with th
that he took into service, he ran scarcely any risk. He
modeled his figure in clay in the dimensions that it sh
have in its final form in metal. He had done all the essen-
tials of modeling, everything not details reserved for ret-
ouches by the chisel. It was for him to select the moulder
and founder, who were skilful and careful; he had only to
let them work, only to allow the flowing stream to spout
forth, when at a sign from the foreman of the workshop, it
ran into the mould and filled all the cavities. Then occur-
red a sudden metamorphosis and a sort of resurrection. When
the product of the casting was cleaned, nothing remained of
either the model in plastic clay or of the sand covering;
but the work of the sculptor appeared as he had conceived
cing on its pedestal. This liquid stream that by cooling
and hardening became the statue, was this also material? In
every case it was a mobilized and spiritualized material.
As soon as practice had fixed the procedures, as soon as in
many cities were groups of workmen knowing well their tra
the sculptor could not fail to be charmed by the ease and
celerity of the operation. No other mode of working off
him the same attractions and led him more directly to mult
ply the works by which was satisfied the fertility of his
genius. If Lysippus had not had bronze at his command, cou
he have left the 1500 statues attributed to him by a tradi-
tion that does not seem unworthy of all credit?[1]

Note 1.p.181. *Pliny. H. N.* XXXIV. 37.

only by a series of trials, whose traces may be followed on these unfinished marbles; if he did not have consummate skill or there was some carelessness, he risked spoiling the marble entrusted to him.

Note 1.p.180. E. A. Gardner. The propesses of Greek sculpture etc. (Jour. Hell. Studies. 1890. p.129-142). Also see some observations on this subject in Pottier. 'elief funeraire, etc. (Bull. Corr. Hell. 1881.p.65-70).

The artist that decided for bronze saved himself the slow and hard labor of reducing the stone as well as the danger of having to ask the assistance of an inferior sculptor. He doubtless could not do without collaborators; but with those that he took into service, he ran scarcely any risk. He had modeled his figure in clay in the dimensions that it should have in its final form in metal. He had done all the essentials of modeling, everything not details reserved for retouches by the chisel. It was for him to select the moulder and founder, who were skilful and careful; he had only to let them work, only to allow the flowing stream to spout f forth, when at a sign from the foreman of the workshop, it ran into the mould and filled all the cavities. Then occurred a sudden metamorphis and a sort of resurrection. When the product of the casting was cleaned, nothing remained of either the model in plastic clay or of the sand covering; but the work of the sculptor appeared as he had conceived and desired, living in the sonorous bronze and ready for placing on its pedestal. This liquid stream that by cooling a and hardening became the statue, was this also material? In every case it was a mobilized and spiritualized material. As soon as practice had fixed the procedures, as soon as in many cities were groups of workmen knowing well their trade, the sculptor could not fail to be charmed by the ease and celerity of the operation. No other mode of working offered him the same attractions and led him more directly to multiply the works by which was satisfied the fertility of his genius. If Lysippus had not had bronze at his command, could he have left the 1500 statues attributed to him by a tradition that does not seem unworthy of all credit?[1]

Note 1.p.181. Pliny. H. N. XXXIV. 37.

The introduction into Greece of the processes of hollow

stiles is not the only advance due to the [illegible]
[illegible]
is said to have first practised the welding of iron. [illegible]
manner in which the ancients speak of what they call [illegible]
[illegible][1] [illegible]
not fail to find at once numerous and varied applications
[illegible]
ountry benefit. At most it furnished useful resources for
the construction of complicated pieces, like the caster [illegible]
caused by Glaucus and offered to the sanctuary of [illegible]
[illegible]
ornaments in wrought iron;[2] but not in the development of [illegible]
that technics of hammered metal was to be the future of [illegible]
art. It was to be in the radical transformations made by [illegible]
the crucible and the fire. Now cast iron is far from offer-
ing the sculptor the same advantages as cast bronze; it c[illegible]
cannot be cooled in a manner to obtain them. To melt iron
requires a heat very different from that sufficing to liq[illegible]
[illegible]
to the ancients by the furnaces at their command. "Iron [illegible]
is not melt," writes the celebrated critic Aristarchus in
[illegible] . . .
affirm the contrary; but we do not think that there is [illegible]
reason to accept his assertion. When he visits the Skia[illegible]
Sparta, he is told that the edifice is the work of The[illegible]
the Samian. He notes this information, and then adds a[illegible]
planatory gloss; the Theodoros who left this monument of [illegible]
its sojourn at Sparta is, he says, "he who first invented
the casting of iron and making statues of it."[4] Now in th[illegible]
other passages of his relation, what Pausanias honors th[illegible]
artist for is having invented the "casting of bronze to m[illegible]
statues of it," together with a compatriot Rhoecos. He di[illegible]
not have to mention Rhoecos there, since Theodoros alone
built the Skias; but the memory of the common invention of
the two Samian sculptors is evident: connected in his m[illegible]
[illegible]
would expect to see aroused when the mention of the [illegible]
crimes that of Theodoros. One then feels a real surpri[illegible]
[illegible]
founder of iron, while everywhere else he is presented as

casting is not the only advance due to the travels and the inve inventive minds of the Ionian metallurgists. Glauces of Chios is said to have first practised the welding of iron. By the manner in which the ancients speak of what they call this discovery, one divines how it had struck contemporaries.[1] It could not fail to find at once numerous and varied applications in industry; but art itself only derived from it a very secondary benefit. At most it furnished useful resources for the construction of complicated pieces, like the cratera executed by Glaucos and offered to the sanctuary of Delphi by Alyattes, king of Lydia, which was decorated by figures and ornaments in wrought iron;[2] but not in the development of t that technics of hammered metal was to be the future of the art. It was to be in the magical transformations made by t the crucible and the fire. Now cast iron is far from offering the sculptor the same advantages as cast bronze; it c cannot be tooled in a manner to obtain them. To melt iron requires a heat very different from that sufficing to liquefy copper, a very high temperature that was not afforded to the ancients by the furnaces at their command. "Iron does not melt," writes the celebrated critic Aristarchus in the 3 rd century.B.C. It is true that Pausanias seems to affirm the contrary; but we do not think that there is any reason to accept his assertion. When he visits the Skias at Sparta, he is told that the edifice is the work of Theodoros the Samian. He notes this information, and then adds an explanatory gloss; the Theodoros who left this monument of h his sojourn at Sparta is, he says, "he who first invented the casting of iron and making statues of it."[4] Now in three other passages of his relation, what Pausanias honors this artist for is having invented the "casting of bronze to make statues of it," together with a compatriot Rhoecos. He did not have to mention Rhoecos there, since Theodoros alone b built the Sgias; but the memory of the common invention of the two Samian sculptors is evidentl: connected in his mind with the name of Theodoros, and it is this memory that one would expect to see aroused when the mention of the Skias brings that of Theodoros. One then feels a real surprise in finding that Theodoros is cited once in four times as the founder of iron, while everywhere else he is presented as

the founder of bronze. On the other hand, we have serious reasons for thinking that the ancients never knew how to melt and cast iron. There is then reason to believe that a simple mistake in one word "sideron" written by carelessness for another "chateon." Was the fault that of Pausanias himself or that of a copyist? It matters little; but one is no less correct in rejecting the hypothesis of statues in cast iron, a hypothesis based only on this one text of Pausanias. There are indeed mentions in the authors of some i iron statues, that were shown as rarities;[1] but those mentioning them emphasize the slowness of the work required and the trouble caused to the artist, which suffices to prove that these were not cast pieces, but works executed by hammering. Iron does not allow itself to be modeled and shaped by the hammer and chisel as readily as bronze.[2]

Note 1.p.182. Herodotus (I, 15) mentions a cratera. Also see the other texts collected by Overbeck.(Schr. Qel.264-272).

Note 2.p.182. Pausanias. X. 16-1.

Note 3.p.182. Scholiast on Homer, verse 836 of canto XXIII of the Iliad.

Note 4.p.182. Pausanias. III. 12-20.

Note 1.p.183. Pausanias. X.18-6; Pliny. H. N. XXXIV. 141; Pausanias. IV. 31-10.

Note 2.p.183. The conclusions to which we have come are also those reached by Hugo Blümner. Technologie. Vol. IV.p. 355-357. He admits, not without some hesitation, that men in the Roman epoch could attain to carbonize and melt iron in the crucible; but the operation was only applied to quantities of metal much too small to produce anything more than little statuettes or small objects. He believes in an e error of Pausanias, and rejects the idea of statues of cast iron.

For entirely con.rary reasons and in spite of the services of every kind rendered to industry, lead has scarcely found employment in sculpture. Lead has its defects and its qualities. If it melts at a low temperature, if it easily takes the impression of the mould, whether cast or hammered, it is too soft for the sculptor to think of entrusting to it a f form, whe he has made sufficiently beautiful and noble to desire to ensure its duration. Then one uses lead only to

fabricate figurines and images without value as art, such as the votive figurines collected by hsndreds in Laconia, on the site of the temple of Apollo at Amyclea and on that of the temple of Menelaus and Helen on the top of a hill near Sparta.[3] There must have been at the threshold of the sacred enclosures shops in which Laconian peasants purchased at a very low price those thin plaques, that they deposited in the sanctuary for lack of ability to offer victims to the deity, so as to perpetuate the memory of their visit and of their prayer (Fig. 93). All these figurines were stamped in a mould; they further appear to date from a very remote epoch, from the time of vases with geometrical decoration and Corinthian vases. Later, when is developed the industry of the coroplaths, terra cotta will be preferred for this use, and men will cease to demand these leaden images, an example of which had already been found by Schliemann in the deepest ruins of Troy.[1]

Note 3.p.183. Tsoundas. Ephemeris. 1892.p.17-18, pls.III, IV; Perdrizet. Offrandes archaiques etc. (Rev.arch.1897[1] p. 8-19).

Note 1.p.184. Histoire de l'Art. Vol. VI. Fig. 295.

This enumeration of the different materials that the Greek sculptor wrought would not be complete, if after wood, soft stone and marble, bronze and other metals, one forgot to mention ivory. By the fineness of its close fibres and its hardness, that is a mean between wood and stone. The beautiful polish that it is fitted to receive, the clear whiteness with which it gleams when new, the charming golden color t that it acquires in ageing, all has contributed in all times to make it a choice and luxurious material, dear to the decorator, and that the sculptor himself has often been pleased to model. By the excavations at Mycenae and especially by those at Spata, one has seen how much its use had already e extended among the Achaian tribes of the prehistoric age.[2] Let one consult the epic poems or draw up a list of the objects collected from the tombs of the most ancient Attic c cemeteries, and he will recognize that even after the Dorian invasion, Phoenician commerce did not cease to import ivory into Greece, and that this had lost none of its vogue.[3] Archaic and classical art no less had a taste for ivory; the

that, these masters made of this material and the ...

sensible difference. The middle ages and the renaissance a
have left us statuettes, reliefs and entire groups chisel
in ivory, some of which are true masterpieces in spite o
their small dimensions. No piece of this kind is mention
for the 6 th and the two or three succeeding centuries by
the ancient authors, and the excavations have yielded no
ing of the sort. It seems that at least until the begin
of the Roman age, the sculptor scarcely used ivory exc
to cause it to enter into the composition of those colossal
figures, that he created in the grandest and most sumptuo
of the temples of Greece, when he had to make images of
deity, that should correspond to their dimensions, the
These were what is called chryselephantine statues.
and ivory were not the only elements that composed them;
these enjoyed such a preeminent part as to give their
to the entire work. The draperies were made of sheets of
gold, while the ivory was devoted to the representation
the nude flesh.

Of all forms taken by Grecian sculpture, this chryselephantine statuary is perhaps that most removed from our customs. To attempt to form an idea of it and divine the eff
it is necessary to wait:- with Pheidias in the 5 th century
this art of ivory and gold will produce its masterpieces.
Yet we cannot pass over here in silence this technics; by
the processes employed it is connected with the first att
empts of Grecian sculpture, and from the 6 th century the
sculptors gave the example of placing in the temple ima
of the deity conceived in this spirit and executed accordi
ng to these methods. It will suffice to recall the
... leidas, a pupil of Dipoenos and of Skyllis, ...
... served in the heraion of Olympia,[1] the Athena ...

latter aided the expression of the highest conceptions of the masters of Grecian sculpture; but between the use of that, these masters made of this material and the part that the modern sculptur has taken with it, there is a s sensible difference. The middle ages and the Renaissance h have left us statuettes, reliefs and entire groups chiseled in ivory, some of which are true masterpieces in spite of their small dimensions. No piece of this kind is mentioned for the 6 th and the two or three succeding centuries by t the ancient authors, and the excavations have yielded nothing of the sort. It seems that at least until the beginning of the Roman age, the sculptor scarcely used ivory except to cause it to enter into the composition of those colossal figures, that he created in the grandest and most sumptuous of the temples of Greece, when he had to make images of the deity, that should correspond to their dimensions, the nobility of the amplitude and magnificence of the edifices. T Those were what is called chryselephantine statues. Gold and ivory were not the only elements that composed them; but these enjoyed such a predominant part as to give their names to the entire work. The draperies were made of sheets of g gold, while the ivory was devoted to the representation of the nude flesh.

Note 2.p.184. Histoire de l'Art. Vol. VI. p.482,546,948-951.

Note 3.p.184. The same. Vol. VII. p.192,143-147,262-263.

Of all forms taken by Grecian sculpture, this chryselephantine statuary is perhaps that most removed from our customs. To attempt to form an idea of it and divine the effect, it is necessary to wait:- with Phidias in the 5 th century this art of ivory and gold will produce its masterpieces. Yet we cannot pass over here in silence this technics; by the procedures employed it is connected with the first attempts of Grecian sculpture, and from the 6 th century the sculptors gave the example of placing in the temple images of the deity conceived in this spirit and executed according to these methods. It will suffice to recall the Themis of Dorykleidas, a pupil of Dipoinos and of Skyllis, that was preserved in the Heraion of Olympia,[1] the Athena Alea which probably about 530, Endois had sculptured for the principal temple of Tegea,[2] and the Aphrodite that Kanachos

of Sicyon, had sculptured for the principal temple of Tegea,[2] and the Aphrodite that Kanachos of Sicyon had dedicated a little later in one of the temples of his native city.[1]

Note 1.p.185. Pausanias. V. 17.1.

Note 2.p.185. The same. VIII. 46-1,4. Pausanias says that the statues of Athena transported to Rome was entirely of ivory. It is necessary to see there one of those inaccuracies of language that are familiar to him. Athena was clothed; it is not possible that the draperies were of ivory like the flesh. What struck Pausanias, when he saw the statue in the forum of Augustus at Rome, was that the head of the statue, its hands, feet and all visible parts of its body, were of ivory, and he noted that in his way. The temple at Egina p preceded the temple of the 5 th century yet standing today, contained a chryselephantine statue. What proves this is t the archaic inscription recently discovered by Furtwängler. (Vorläuf. Bericht.p.373-375. The statue is designated by t the simple word elephas. The ivory was the most precious part of the whole, and one said ivory in brief to designate the statue of wood and ivory.

Note 1.p.186. Pausanias. II. 10-4.

In the monuments of Mycenaean art as in many episodes of the epic period, one sees already announced the tendencies to which must later respond the chryselephantine statuary. On the one hand, what remains of the architecture and the decoration of the edifices of Orchomenos, Mycenae and Tiryns, of the furniture used and of the jewels with which the princes of those cities ornamentel themselves; on the other hand, one reads in the Iliad and Odyssey the descriptions that the poet gives of the palaces of his gods and his heros, of their arms and all the objects used by them. Everywhere, both in the relics of the Achaian civilization as in the paintings traced by Homer is manifested the same taste for materials, that nature or industry has endowed with vivid colors; everywhere it is felt that the workmen took pleasure in placing these materials together, so as to produce contrasts and harmonies of tones, that would be for the eye an amusement and a caress. Men sought to obtain these results especially by the process of inlaying; this permitted them to apply on surfaces that accented them, dark or light metals,

gems or pastes of many colors, that imitate their tints, t the fine and white plates of ivory. The succeeding age, that of the awakening of art and of the archaism, develops t that technics. The chryselephantine statuary is already in the germ in a work like the coffer of Cypselos, of which Pausanias has left us a detailed description.[2] Apparently executed about the end of the 7 th century, it was of cedar wood, and was covered by numerous figures, some of which were carved in the same wood, and some were cut partly in sheets of gold and partly in plates of ivory.

Note 2.p.18?. Pausanias. V. 17-19.

The most ancient sculptors, those that cut on trunks of trees, in timbers and planks the first images of the gods for the temples, employed the same means of concealing under a sort of luxury and ornamentation the insufficiency of the form. This was the case with the group of the Dioscures attributed to Dipoinos and Skyllis, that was shown at Argos.[3] The figures of the two brothers and their horses were carved in ebony; but with these the reflections from the robe were indicated by some sheets of ivory inserted in the wood. The same technics in an relief of Dontas, pupil of two Cretan masters, which was preserved in the treasury of the Megarans at Olympia. It represented the combat of H Hercules and Acheloos, around whom were grouped several deities interested in the contest. The figures were "of cedar ornamented by gold."[1]

Note 3.p.186. Pausanias. II. 22-5. The same materials and processes must have been employed for the statue of Apollo, that two other artists of the same school, Tectaios and Augelion, executed for the temple of this god at Delos. By fragments of the list found by Homolle, it is known that gold entered into this in considerable quantity. (Bull. Corr. Hell. 1882.p.128). It is easily imagined that the statue was of wood and covered by gold leaves.

Note 1.p.187. Pausanias. VI. 19-12.

To equip the vast naves of the great temples of the 6 th century, and to represent there the deity by statues on which the eyes could rest at once and be held, it was necessary to use a procedure that allowed the statue to be enlarged at pleasure, and without making it too massive, which

[illegible]

cient as that of inlaying; we speak of that of the sphyrel-
aton or hammering, which until the time when men knew how
to cast in hollow metal, served to construct metal statues.
For the heads of repoussé bronze attached to an internal
framework one only had to substitute plaques of ivory and
sheets of gold or of gilded bronze. It was the same system
[illegible]
but it had the advantage of not imposing on the developmen-
of the figure any limits other than the relation to be est-
ablished between its dimensions and those of the nave, whe-
re it was enthroned. The Athena Parthenos and the Zeus Oly-
mpios of Pheidias would have about 40 and 45 ft. in height.
[illegible] indicates, that in the 6 th century men sought
to give to chryselephantine statues such colossal dimensi-
yet it is probable that then the sculptor tended to make
[illegible]
ivory, certain means whose secret is lost. He knew how to
soften the ivory without changing its grain or color, the
to elongate and extend it in a manner to make plates, th-
were much larger than those to be obtained by a longitud-
al or transverse section made in the tusk itself. Many joi-
nts were still necessary; but they would have been too num-
erous, unless the artist then had in hand pieces of ivory
that offered areas larger than those at his command to-
With these, how much trouble would it be necessary to sav-
[illegible]
[illegible] colossal figures of Olympia and of the Parthenon!
In this slow and patient work, how difficult would it be to
give the parts of the face like the brow and cheeks a fir-
and free modeling![1]

Note 1.p.158. The softness of ivory are mentioned [illegible]
[illegible]

would have been the case, if it had been composed of wood or metal. To attain this result, the sculptor only had to inspire himself by the method of technics, which was as ancient as that of inlaying; we speak of that of the sphyrelaton or hammering, which until the time when men knew how to cast in hollow metal, served to construct metal statues. For the bands of repoussee bronze attached to an internal framework one only had to substitute plaques of ivory and sheets of gold or of gilder bronze. It was the same system of construction; it required singularly skilful workmanship; but it had the advantage of not imposing on the development of the figure any limits other than the relation to be established between its dimensions and those of the nave, where it was enthroned. The Athena Parthenos and the Zeus Olympios of Phidias would have about 40 and 46 ft. in height.

Nothing indicates, that in the 6 th century men aspired to give to chryselephantine statues such colossal dimensions; yet it is probable that then the sculptor tended to make t those statues larger than nature. Whether the Greek workman invented his procedures or rather borrowed them from oriental art, he appears to have had certain recipes for using ivory, certain means whose secret is lost. He knew how to soften the ivory without changing its grain or color, then to elongate and extend it in a manner to make plates, that were much larger than those to be obtained by a longitudinal or transveese section made in the tusk itself. Many joints were still necessary; but they would have been too numerous, unless the artist then had in hand pieces of ivory that offered areas larger than those at his command today. With these, how much trouble would it be necessary to taka to put together parts so important as the hands, arms and heads of the colossal figures of Olympia and of the Parthenon! In this slow and patient work, how difficult would it be to give the parts of the face like the brow and cheeks a firm and free modeling![1]

Note 1.p.188. The softeners of ivory are mentioned by Plutarch among the citizens occupied in the great works undertaken by Pericles. (Pericles 12). Philostratos said that t the tusks of the mountain elephant are more easily extended than those of the swamp elephant; he adds that the hand can

naks of themçwnot it will. Also see other texts collected and commented on by Hugo Blümner (Technologie . Vol. II., [illegible] *etc. 1912). The last part of the work is entirely devot to the study of the processes and tools of the Greek work-er in ivory for executing his chryselephantine statues. To recover these processes, the author learned all the techni-of ivory from the artisans.*

There is then reason to believe in a special and skilful [illegible] a very different use of it than in our days; but even in t those conditions, the chryselephantine statue no less re- [illegible] By the effect of heat, some expanded more than others; amo- [illegible] and dampness. Finally, the internal carpentry that support the brilliant covering is subject to the same risks; the w wood springs and moves. However accurately were joined and fitted the pieces that form this complex entirety, this m of acting implies many chances of separation, and at lengt [illegible] of Phidias at Olympia must be entirely reconstructed;[2] To preserve it in existence, this statue and that of Athena Parthenos required incessant and minute care in maintenance. Doubtless at this cost, the sculptor succeeded in vividly affecting the imagination of his compatriots; but one no l less has reason to state, that chryselephantine statuary an error of Grecian art in a certain sense, because of its intrinsic fragility. It is a defect in the art work, when its creator by the selection and use of the material, [illegible] highest degree; to overthrow its colonnades and walls [illegible] but it cannot be stated without some surprise, the sculptor [illegible]

make of them, what it will. Also see other texts collected and commented on by Hugo Blümner (Technologie . Vol. II.p. 308-371), and by Quatremere de Quincy (Le Jupiter Olympian etc. 1814). The last part of the work is entirely devoted to the study of the processes and tools of the Greek worker in ivory for executing his chryselephantine statues. To recover these processes, the author learned all the technics of ivory from the artisans.

There is then reason to believe in a special and skilful management of ivory, which permitted the sculptor to make a very different use of it than in our days; but even in t those conditions, the chryseleph.ntine statue no less remained a composite work, composed of very different materials, metals and gems, woodaand ivory. These materials suffered in irregular fashion the influence of atmospheric agents. By the effect of heat, some expanded more than others; among them were those equally menaced by alteration by dryness and dampness. Finally, the internal carpentry that supports the brilliant covering is subject to the same risks: the w wood springs and moves. However accurately were joined and fitted the pieces that form this complex entirety, this mode of acting implies many chances of separatiin, and at length of destruction. Soon after having been completed, the Zeus of Phidias at Olympia must be entirely reconstructed;[2] To preserve it in existence, this statue and that of Athena F Parthenos required incessant and minute care in maintenance.[3] Doubtless at this cost, the sculptor succeeded in vividly affecting the imagination of his compatriots; but one no l less has reason to state, that chryselephantine statuary was an error of Grecian art in a certain sense, because of its intrinsic fragility. It is a defect in the art work, when its creator by the selection and use of the material, cannot give it the appearance and character of something that will continue indefinitely in the form imposed on it by the genius of man, so long as an external force does not intervene to destroy it. The temple possessed this character in the highest degree; to overthrow its colonnades and walls required the violence of earthquakes and of the bombs of Morosini; but it cannot be stated without some surprise, the sculptor appears not to have been preoccupied in causing his statue

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this statue was far from offering the same guarantees of du-
ration as the earlier, [illegible]
all its glory to the admiration and piety of the people.

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Note 3.p.185. The same. V. 11-15, 24-.

If the sculptor did not allow himself to be arrested by these dangers and inconveniences, this is because the metal [illegible] a just proportion between the statue and its enclosure; it was also that he thought to honor worthily the deity by extolling its image in ebony, gold and ivory; finally, it was especially because he found a lively pleasure thus in seeing the play of color and in enjoying it himself. This was so much a habit and a need to him, that even the marble seemed to him unable to do without color, at least for a long time. We shall have to show how during the entire duration of the archaic age, he employed the brush for coloring it; but we can cause it to be observed henceforth, that he sometimes also came to apply to marble the processes of chryselephan- [illegible] nature of ancestor, a work of the Attic school that dates from the last years of the 6 th century (Pl.II). The eyes are not cut in the stone; they were formed of a glass paste set in a shell of bronze with beaded edges to imitate the eyelashes, the black point marked the place of the pupil. Phidias did not take other means to represent the eye in his Athena Parthenos; but in the sumptuous colossal figure the cavity of the orbit was no longer filled by bits of glass, but by precious stones. In the same spirit the sculptor with enthusiasm seized on all occasions offered him for combining metal and marble; he sometimes placed bronze on the [illegible] with the different tints made by the various patinas, and [illegible] disappeared; but they have nearly always left traces [illegible] or yellow the stone; there is a series of little holes i[illegible]

to share the benefit of that probable eternity, that the architect knew how to ensure to the temple. Made of heterogeneous elements, and in spite of all the precautions taken, this statue was far from offering the same guarantees of duration as the edifice, that wes only built to present it in all its glory to the admiration and piety of the people.

Note 2.p.188. Pausanias. IV. 31-6.

Note 3.p.188. The same. V. 11-10; 14-4.

If the sculptor did not allow himself to be arrested by these dangers and inconveniences, this is because the method taken by him was that permitting him best to establish a just proportion between the statue and its enclosure; it was also that he thought to honor worthily the deity by modeling its image in ebony, gold and ivory; finally, it was especially because he found a lively pleasure thus in seeing the play of color and in enjoying it himself. This was so much a habit and a need to him, that even the marble seemed to him unable to do without color, at least for a long time. We shall have to show how during the entire duration of the archaic age, he employed the brush for coloring it; but we can cause it to be observed henceforth, that he sometimes also came to apply to marble the processes of chryselephantine statuary. For example, see the statue bearing the signature of Antenor, a work of the Attic school that must date from the last years of the 6 th century (Pl.II). The eyeballs are not cut in the stone; they were formed of a glass paste set in a shell of bronze with beaded edges to imitate the eyelashes, the black point marked the place of the pupil. Phidias did not take other means to represent the eye in h his Athena Parthenos; but in the sumptuous colossal figure, the cavity of the orbit was no longer filled by bits of glass, but by precious stones. In the same spirit the sculptor with enthusiasm seized on all occasions offered him for combining metal and marble; he sometimes placed bronze on that with the different tints made by the various patinas, and sometimes gold or gilded bronze; thus he arranged contrasts that could comprise much variety. These inserted pieces have disappeared; but they have nearly always left traces more or less apparent. Here are some particles of metal that blacken or yellow the stone; there is a series of little holes in

which were once inserted the points of nails that served to fix the ornament. Thus one divines and can frequently restore the helmets and crowns of leaves, diadems, ear pendants and necklaces, baldrics and belts, accessories of all kinds. By perceiving the mark on the marble and having found more than one fragment, one knows what places these accessories occupied in entireties like the pediments of Egina;[1] the s statuary employed these to give his work more accent and g greater effect.

Note 1.p.1?0. On these pediments the arms placed in the hands of the warriors could scarcely be anything but bronze; but neither in the ancient excavations nor in those recently conducted by Furtwängler, was there found a single remnant of an accessory made of that metal; on the contrary, there were picked up on several occasions hair buckles made of lead. Attached to the marble, these were confused with it by the painting, applied thereto. (Furtwängler. Beschreibung der Glyptothek, p. 89; Vorläuf. Bericht, p. 89).

In studying the treasuries of Olympia and the Doric temples of Sicily and Italy, we have seen what use the architect made of terra cotta, and how in coloring it, he associated it with stone in the decoration of the upper parts of his edifices.[2] The statuary has not imitated that example; of all the materials suited for sculpture, clay is the only one that he has not caused to enter into the composition of the most careful and most beautiful of his works. This not only that he regarded clay as a common material, that did not have sufficient value and nobility to be associated with marble and bronze, with gold and ivory; it is also because the fabrication of it was too different from that of the o other materials; clay did not lend itself to the work of t the chisel, like them. Its form was blocked out in damp and soft earth by the impression received from the mould; it w was finished by the finger and the modeling tool; it was t then fixed by burning, after which no retouching was possible. Clay seemed destined to satisfy particularly the needs of patrons, whose primary requirement was the cheapness of the product. Clay satisfied this purpose. So to speak, there was not a temple in whose ruins were not gathered dozens and sometimes hundreds of fragments of terra cotta figurines.

Some were images of crowned persons or of victims, representing the offerings that poor persons could not furnish in kind; others were common and hasty reductions of statues, that occupied the place of honor in the sanctuary.[1] The same workshops no less labored in view of the tomb in which certain clay statuettes appeared as images of Christian divinities; others in greater number found places there for the same reason as the painted vases, as projections and memorials of the movement and of the spectacle of life.[2] There is a certain cemetery in which they are found in each tomb; more than one tomb contains an entire assortment of them. These images also had their places marked in the habitations of the living. They ornamented the courts and gardens; placed in little niches, they represented there the domestic gods; this is what has been especially proved at Pompeii. They also entered there under another name. Girls and boys among the Greeks already enjoyed the plays that amuse our children; but their dolls and puppets were of terra cotta.

Note 2.p.190. Histoire de l'Art. Vol. VII. p.321-322, 504-507, 579-580; Pls. VIII, IX.

Note 1.p.191. E. Pottier. (Latin).1883. Statuettes etc. p. 285.

Note 2.p.191. On the complex nature of the feelings from which originated the custom of depositing clay figurines in the tomb, and which perpetuated this habit until the last times of paganism, see particularly Pottier. Les Statuettes. Chap. II; La destination des terres cuites. The analysis is singularly acute.

Everywhere else, an industry called on to exert itself in these conditions would have been doomed to mediocrity, for example, like that among us which fabricates for churches statues of saints and the way of the cross. The artisans u under the name of coroplaths,[3] who modeled these figurines, were persons of very little importance; they had shops on the markets and perhaps also in the vicinity of the cemeteries.[4] See the tone in which Isocrates speaks of them, one of the rare writers that alludes to their traffic:- "Can one imagine some one," says he, "who would dare to compare Parrhasius or Zeuxis to the painters of votives (we would say sign painters) or Phidias to a coroplath?"[5] One cannot

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ais figurine in terra cotta of the good period of art, wh
bears a signature; if on many statuettes of Myrina, one fi
ers names that can scarcely be more than those of the fore-
men of the workshops that fashioned those pieces, such ins
criptions are only found on figurines that appear to belong
to the last period of this production, and perhaps already
to the Roman epoch.[1] It must be rare that one would give
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eous works. Yet today we see amateurs compete for them, fre-
quently with gold, and the curators of our museums form a
series of them, which they exhibit in a good place. Savan
and modern archaeologists study these to find in them precious
information concerning the beliefs, manners and costumes of
the ancients. Artists also take pleasure in them; many of
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if even on the most careful are almost always some parts,
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form is only indicated, it has a certainty in which one s
a hand trained in the school of the best sculptors of the
time. This is because that ancient Greece, in more than I
talian Renaissance, never admitted the distinction that
our days has been wrongly established between industrial ar
as one says, and what is termed art or frequently grand
with emphasis. Doubtless in antiquity the masterworks of
sculpture, statuary and painting, offered the highest ex
pression of the perceptible ideal, such as the genius of Gre
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has felt everywhere, all the works of man participated in
measure, but varied according to their character and
there was not even one, even of those that seemed to
ly utility, whose beauty did not show at least a ref
tion of its charm and nobility.

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be more contemptuous. Those that fabricated these images f further do not seem ever to have thought to protest against the scorn of this opinion. Ceramic painters in great number signed their vases. On the contrary, one cannot cite a single figurine in terra cotta of the good peeiod of art, which bears a signature; if on many statuettes of Myrina, one reads names that can scareely be more than those of the foremen of the workshops that fashioned those pieces, such inscriptions are only found on figurines that appear to belong to the last period of this production, and perhaps already to the Roman epoch.[1] It must be rare that one would give m more than a few cents for the most careful of these anonymous works. Yet today we see amateurs compete for them, frequently with gold, and the curators of our museums form a series of them, which they exhibit in a good place. Further, not merely archaeologists study these to find in themuseful information concerning the beliefs, manners and costumes of the ancients. Artists also take pleasure in them; many of these statuettes appear to them quite worthy of admiration. If even on the most careful are almost always some parts, that betray haste in execution, as a general rule the movement has a singular correctness and freedom; even where the form is only indicated, it has a certainty in which one sees a hand trained in the school of the best sculptors of the time. This is because that ancient Greece, in more than the Italian Renaissance, ever admitted the distinction that in our days has been wrongly established between industrial art, as one says, and what is termed art or frequently grand art with emphasis. Doubtless in antiquity the masterworks of architecture, statuary and painting,offered the highest expression of the perceptible ideal, such as the genius of Greece conceived it; but in this sovereign beauty, whose attraction was felt everywhere, all the works of man participated in a measure,that varied according to their character and purpose; there was not even one, even of those that seemed to see only utility, whose beauty did not show at least a reduced effect of its charm and nobility.

Note 3.p.191. From coros, boy, or core, girl, and platto. The form coroplathos is the only one found in the authors. A lexicon, L'etymologicum magnum, alone gives coroplastes.

Note 4.p.181. Demosthenes. I, 28.

Note 5.p.181. Isocrates. Antidosis. 2.

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Among all the articles of current fabrication of an ex-
sive use, that the workshops of the industrial cities of
Greece supplied at a low price, there were none from whi
this radiation of beauty must have made itself felt mor
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living form, and the coroplate commenced by finding his
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of vases, in all the expressions that the most ancient
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multiplied infinitely in a simplified and summary form th
divine types, whose first features had been vaguely sk
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been fixed by the powerful labor of thought evidenced by
the epic poetry. Later, when in Greece by the effect of lon
practice, some fancy of the chisel or the brush could be
instinct trace correctly the contour of a figure, and at
the first stroke, put it in place and in proportion, si
the coroplast, emancipated by the general advance of the
arts of design, was no longer satisfied by the rather infe
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the sculpture, he was gradually emboldened to do the work
of an inventor and to copy nature directly. All then see
to him good to take, all that in the streets of daily life
caused his eyes and aroused his curiosity; the old femal
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seen the crowd, the actor in a grotesque mask, the beauty
soldier, nude as he was in the gymnasium, the young wom
gracefully wrapped in her mantle for the promenade, or
sea[illegible] in her [illegible], half clad with uncovered
[illegible]. Then the coroplast would truly be an artis
the variety it presents, by the freedom in execution
a certain air of free familiarity, his work took rat
he statuary, properly so called, rather than below i

Note 4.p.191. Demosthenes. I, 26.

Note 5.p.191. Isocrates. Antidosis. 2.

Note 1.p.192. E. Pottier and S. Reinach. La necropole de Myrina. Vol. I, pa186-191. 1887.

Among all the articles of current fabrication of an extensive use, that the workshops of the industrial cities of G Greece supplied at a low price, there were none from which this radiation of beauty must have made itself felt more t than from the clay figurines. They always represented the living form, and the coroplath commenced by finding his models in the statues and reliefs, that he saw exhibited everywhere, in the frescos of the temples and in the paintings of vases, in all the expressions that the most ancient artists had given of the primary religious conceptions of their people; after these masters of archaism,it reproduced and multiplied infinitely in a simplified and summary form the divine types, whose first features had been vaguely sketched by the popular imagination, and whose traits had then b been fixed by the powerful labor of thought evidenced by t the epic poetry. Later, when in Greece by the effect of long practice, some fancy of the chisel or the brush could as by instinct trace correctly the contour of a figure, and at t the first stroke, but it in place and in proportion, also the coroplath, emancipated by the general advance of the arts of design, was no longer satisfied by the rather inferior role that he had accepted. While still frequently employed in reducing and vulgarizing the work of contemporaneous sculpture, he was gradually emboldened to do the work of an inventor and to copy nature directly. All then seemed to him good to take, all that in the sights of daily life amused his eyes and aroused his curiosity; the old female slave with wrinkled features and bendent breasts, who kneaded the bread, the actor in a grotesque mask, the beautiful ephebe, nude as he was in the gymnasium, the young woman g gracefully wrapped in her mantle for the promenade, or indeed in her house dress, half clad with uncovered shoulders and neck. Then the coroplath would truly be an artist; by the variety it presents, by the freedom in execution, but a certain air of free familiarity, his work took rank beside statuary, properly so called, rather than below it, and

supplies the history of art with one of its most interesting chapters.

It is far from the ruder mycenaean idols .o these statuettes of Tanagra and of Tarente, Smyrna and Myrina, Tarsus and Cyrene, that one admires at the Louvre. This technics has its difficulties. It is not that the material is rare. There is scarcely a country in which it is not found; there was not a district in Greece that did not possess beds of plastic clay. When men had taken care to purify that material, to clear it from all the gravel that it might contain, as easily fashioned in the moist state at the pleasure of the modeler; when he has once impressed on it the form that he had in view, it appeared to be only necessary to pass that figure to the fire to ensure an indefinite duration to that form; but it did not occur thus. Under the effect of heat, the clay suffered a strong shrinkage, and since that heat was not felt equally, on the surface and in the interior of the piece, as soon as it had considerable thickness, there was a risk of producing fractures or at least a possible deformation of the contour. Accidents must also be as frequent in clay when the figure was massive, as they were in bronze when cast solid. Whether the image was modeled with the finger or the tool in the moist clay, or pressed in a mould f filled flush with clay, this procedure could only serve for statuettes of small dimensions, animals or little dolls (Fig. 94), then figures in form of plaques (Fig. 95). The mould itself, when employed to hasten the fabrication, produced only the front half of the figure; the back was flat and f finished carelessly by hand; the piece always remained prepared by the dozen in firing, that the workmen very imperfectly avoided, when to facilitate drying, they passed a little round stick from top to bottom through the entire mass of clay while it adhered to the mould, "thus opening a sort of duct to the centre of the figure."[1] When for clay as for metal, one desired to represent the living form in a measure in all its amplitude and development, it was no longer possible to do so without a mould made of several pieces; thus must be arranged in such manner as to yield copies that were hollow inside. Then the coroplath could obtain results comparable to those attained by the bronze-worker, when by means

of a central core he had learned to cast his figures hollow.

Note 1.p.194. Martha. Catalogue des figurines, etc. 1880. Introduction. p.@@9. In this introduction the author describes with much precision the processes of fabrication, such as were revealed to him by a careful study of the collection studied.

The first point was to ensure to the mould by prolonged firing a hardness, that allowed it to resist a very strong pressure, and yield long service. Thus completed, the workman "took a lump of moist clay; placed it on the mould and with the finger forced the clay into all the hollows. This first layer was too thin to form a sufficiently solid wall; thus he superposed in the same manner several layers, until the proper thickness was attained. The mould being thus filled was left in the air, where it dried. The shrinkage produced in the soft earth is sufficient in a sort time to allow the copy to be taken from the matrix."[1] So constructed with as little material as possible, the antique figurines are very light. This lightness is one of the characteristics that modern counterfeiters rarely succeed in reproducing; more than one imitation that might deceive in other respects, betrays its recent origin by the weight of the clay.

Note 1.p.195. Pottier. Les statuettes, etc. p. 249.

As always done in Egypt and Chaldea, men were at first satisfied in Greece by copies pressed in one piece in a single mould; the back was flattened and smoothed and not intended to be seen. This is the method which will continue to be employed for making those masks of Demeter, which in the 6 th and 7 th centuries form a part of the funerary equipment (Fig. 71), as for the archaic plaques that served for various purposes (Fig. 96); but plajues and masks were fixed a against a wall. To have figurines that should imitate the roundness of the body, and which could stand erect, it was necessary to give them a bacg made by a second mould. The image thus found itself composed of two pieces, that were placed together and connected at their edges by means of a little clay dissolved in water; what we call "barbotine." This was a sort of soldering, all traces of which disappeared in firing. Between the two parts thus joined, the interior of the figure remained void.

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[illegible] of the art of the modeler, the clay had appeared like [illegible]

separation of the form, although for an entirely opposite reason; in stone was long the timidity of the chisel, the [illegible]

arranging the model, now to place the body on less widely separated or not vertical; now to attach to the trunk arms raised in the air or held forward Thus the figurines of the Mycenaean age and those of the Homeric age have neither arms nor legs, so to speak. On those of the most positive character, the arms are entirely wanting or are replaced by short stumps;[1] on others that already date from a later time they are represented by great rolls of clay fixed to the body; they are sometimes only separated by lines traced by the brush on the front of the bust.[2] As for the legs regarded as covered by cloth, they are lost in the mass of the [illegible]

give it a bearing.[3] In Greece itself and especially on [illegible]des and Cyprus, have been collected a number of figurines of the 7th and 6th centuries, that recall these old [illegible]

and hollow inside, they still resemble those xoana whose members were concealed in the material (Fig. 97). The two pieces being attached lengthwise to each other, suffice to form the entire image. When they were not content to [illegible] the back of the statuette, the drapery continues there, treated in a more or less summary manner.

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Note 2. p.127. The same. Vol.VII. Figs.28,31,29.

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It has no longer the same, unless exceptionally, when the [illegible]

[illegible] to them the charm of life and the beauty of movement.

This is there the simplest case, a case presented only f for the very archaic figurines or for those by which is perpetuated an antique and venerated type, much after the time to which it dates back by its origins. From the beginning of the art of the modeler, the clay had appeared like the marble to lend itself badly to the development and the separation of the form, although for an entirely opposed reason; in stone was long the timidity of the chisel, the fear of sudden rupture; here what troubled the workman was even the softness of the clay, its lack of tenacity. In a arranging the model, how to place the body on legs widely separated or not vertical; how to attach to the trunk arms raised in the air or held forward? Thus the figurines of t the Mycenaean age and those of the Homeric age have neither arms nor legs, so to speak. On those of the most positive character, the arms are entirely wanting or are replaced by short stumps;[1] on others that already date from a later time, they are represented by great rolls of clay fixed to the b body; they are sometimes only separated by lines traced by the brush on the front of the bust.[2] As for the legs regarded as covered by cloth, they are lost in the mass of the cylinder corresponding to the lower part of the body, and which terminates at its base in an enlargement designed to give it a bearing.[3] In Greece itself and especially on Rhodes and Cyprus, have been collected a number of figurines of the 7 th and 6 th centuries, that recall these old types more or less nearly; although already fashioned in a mould and hollow inside, they still resemble those xoana whose m members were concealed in the material (Fig. 97). The two pieces being attached lengthwise to each other, suffice to form the entire image. When they were not content to reduce the back of the statuette, the drapery continues there, treated in a more or less summary manner.

Note 1.p.197. Histoire de l'Art. Vol. VI. Figs. 341-344.

Note 2.p.197. The same. Vol.VII. Figs.28,31,29.

Note 3.p.197. The same. Vol. VI. Figs. 342,343.

It was no longer the same, unless exceptionally, when about the middle of the 6 th century the sculptor began to o occupy himself with freeing and separating the members, restoring to them the charm of life and the beauty of movement.

The coroplath could not fail to follow this example, and f for the initial operation of making the mould, it became m more complicated. At the beginning when the head was sunk between the shoulders or joined to them, either by being e enclosed by the veil or by falling masses of thick hair, (Fig. 98), the moulds in which were modeled the body could give the face and another the back of the head. Of the monuments given here, none is moulded in more than two pieces. On the contrary, when to better imitate nature the neck was elongated and made more slender, on it being placed the head, sometimes bent forward and sometimes turned aside, it was necessary to mould the head separately and in two pieces. The number of separate moulds required by the making of a statuette varied with its character and pose; it was greater for a nude figure than for a clothed one, for a figure in lively and bold movement than for one in a tranquil attitude. A certain young woman of Tanagra, erect and at rest, is entirely draped in an ample mantle, that conceals her a arms and legs; not more than four moulds were necessary to make that figure, two for the head and two for the body. O On the other hand, there is a certain winged Eros from Myrina, which could only be produmed by joining 14 distinct pieces, each separately moulded.[1] Even this number would be below the reality if as frequently happened, an image of t this kind comprised at the same time those accessories, that also assume a separate moulding. "Fans in the form of l leaves, flowers and fruits, hats, crowns, trunks of trees or cippi, bands etc., were made in moulds like figurines; some of them require a double impression, front and back. It is the same for the bases, a simple rectangular slab at Tanagra, a massive and high pedestal in Locris, round or square at Myrina."[2]

Note 1.p.198. The example is taken from Pottier, Les statuettes etc., p. 250-251. Here is his calculation; two moulds for the trunk, two for the head, two for each arm and each leg, each mould giving the face or the reverse of one of these parts; then a mould for the left wing and one for the right wing.

Note 2.p.198. Pottier. The same. p. 252.

However little one has studied in the museum the series

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nearly resemble each other, but none of which were exact c[illegible]

[illegible] made from the same moulds, it was not necessary to substitute one head for another; it sufficed for a slight change to be introduced in the pose of a head here held straight, while there it is bent in one direction or the other. Even where all were alike, nothing is easier than to modify the appearance of a personage by placing a hat on the head, le[illegible] elsewhere remains bare, or by placing a fan in one hand, [illegible]

By very distinct section planes were adjusted the legs, arms or heads and their connection with the body. The in[illegible] to be joined. This operation is now termed "[illegible]." [illegible] slip entered the cavities and thus facilitated adhesion.

On leaving the hands of the moulder and the fitter, most figurines went directly to the oven; this was the case with nearly all those intended to be consecrated in the temples or carried away as a memorial of a visit to some celebrated sanctuary. The believers that purchased them do not seem to have required that they should have some shadow of elegance and beauty; what in their eyes made the entire value of these images was the religious character, that they derived from the divine image that they were thought to reproduce. [illegible] the traits that especially defined the type of the deity to which was addressed the local worship. These [illegible]."

[illegible] from a neighboring temple, there were none bearing traces of retouches by the modelling tool, so to speak; the [illegible] out of the entire form, made in haste, with a view of [illegible]

of terra cottas, he comprehends how with quite a limited n number of moulds, the chief of a workshop could offer to a purchaser a great variety of exemples of the same type, that nearly resemble each other, but none of which were exact c copies of each other. To differentiate two or more figures made from the same moulds, it was not necessary to substitute one head for another; it sufficed for a slight change to be introduced in the pose of a head here held straight, while there it is bent in one direction or the other. Even where all were alike, nothing is easier than to modify the appearance of a personage by placing a hat on the head, that elsewhere remains bare, or by placing a fan in one hand, w which in another figurine holds a flower or a fillet.

By very distinct section planes were adjusted the legs, arms or heads and their connection with the body. The intended contact surfaces were picked and scratched with the point; this operation facilitated the adhesion of the parts to be joined. This operation is now termed "chignelage." The slip entered the cavities and thus facilitated adhesion.

On leaving the hands of the moulder and the fitter, most figurines went directly to the oven; this was the case with nearly all those intended to be consecrated in the temples or carried away as a memorial of a visit to some celebrated sanctuary. The believers that purchased them do not seem to have required that they should have some shadow of elegance and beauty; what in their eyes made the entire value of these images was the religious character, that they derived fnom the divine image that they were thought to reproduce. Whether the copy was more or less hasty was of little importance, provided that there could be distinguished, well or badly, the traits that especially defined the type of the deity to which was addressed the local worship. These traits were indicated by the mould in general; devotion did not demand more from its recognized dealers.[1]

Note 1.p.200. Among the thousands of figurines, whose remains were uncovered by Lechat at Corfu, and that must have come from a neighboring temple, there were none bearing traces of retouches by the modeling tool, so to speak; the mould gave the entire form, made in haste, with a view of sale at very low prices.(Bull. Corr. Hell. XV. p.17).

It is otherwise with the statuettes furnished to us by t the tombs. It is probable that before descending to keep c company with the dead, they served to ornament the house of the living. They further comprise according to places, customs, the fortune and tastes of the family that furnished the tomb, a variety of themes whose effect must be to interest more the modeler in his work, and to dispose him to take more care in its fabrication. For most of these figurines, men are then not satisfied by the copy supplied by the mould. The clay print was retouched by hand, like the casting given to the bronze-worker. The difference was that in bronze this important and delicate work of retouching was placed at the very end of the operations which produced the image; here it was inserted between the removal f from the mould and the firing. It was also executed on the metal with the chisel and the graver, while on the clay it was done with little wooden tools, flat at one end and pointed at the other, called modeling tools. The most skilful workman in the workshop, after moistening the clay, corrected the parts of the statuette that would be especially viewed. By some quick strokes of the light tool and sometimes with the tip of his finger, he cleared the contours; he sunk the eyes and the mouth; he gave more refinement and firmness to the attachment of the head, the neck and the members, as well as accented more the waves of the hair and the folds of the drapery. This intervention of the modeler sufficed to change the character of the work, to transform the ordinary copy into a personal and original creation, into a work of art that frequently had a singular charm of easy and impulsive grace. Only a little attention is necessary to distinguish pieces fired in the crude state, i.e., just as the mould left them, from those finished and enlivened by the use of the tool. In more than one district, for example, in Locride and Tegeatide, the makers appear never to have thought of imposing that effort on themselves. On the contrary, those of Tanagra scarcely sold pieces before correcting and finishin them; they devoted to this task an instinctive knowledge of form and a sureness of hand that amaze connoisseurs. At Myrina and in the products of other workshops of Asia Minor, these qualities are found, but not in

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a certain negligence. There are even some where no trace of [illegible]
it is found; these are merely cheap goods.

Retouched or not, all figurines must submit to the test

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given the precautions to be taken, that the firing should
be done under the best conditions and that the burning a-

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light layer, so that the shrinkage should be as little as
possible. There was further made in the back of the statu-
ette an opening of sufficient size, of oval, rectangular o

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escaping from the pores of the clay in the action of the
ture should find easy passage, and escape without causin
cracks or ruptures. The fire on the oven was kept at a mod-
erate temperature; it was not necessary to give great ha-
ness to the clay, as we do for our porcelain and faience.
Thus in general, ancient figurines are burned lightly; th-
rapidly absorb the moisture of the air, which they yield i
the form of saltpetre and a slight moldiness, from which i
is difficult to protect them, even in the very dry cases o
a museum." [1]

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It was no small affair to properly conduct the firing a

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ree too elevated, or the pieces remained too long expo
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were not rare, if one judges by the fragments collected at

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these accidents had been avoided, all was not yet fini-

so general a manner nor always in the same degree; beside pieces worthy to be compared to the best products of Tanagra, there are others where the work of retouching denotes a certain negligence. There are even some where no trace of it is found; these are merely chead goods.

Retouched or not, all figurines must submit to the test of fire. long practice of this industry had taught the coroplath the precautions to be taken, that the firing should be done under the best conditions and that the burning should be successful." He waited until the pieces were well dried in the open air, which caused a slow and progressive shrinkage of the wet clay. Surfaces were made of a thin and light layer, so that the shrinkage should be as little as possible. There was further made in the back of the statuette an opening of sufficient size, of oval, rectangular or triangular form, called the vent hole, so that the steam e escaping from the pores of the clay in the action of the fire should find easy passage, and escape without causing cracks or ruptures. The fire on the oven was kept at a moderate temperature; it was not necessary to give great hardness to the clay, as we do for our porcelain and faience. Thus in general, ancient figurines are burned lightly; they rapidly absorb the moisture of the air, which they yield in the form of salpetre and a slight mouldiness, from which it is difficult to protect them, even in the very dry cases of a museum."[1]

Note 1.p.201. Pottier. Les statuettes etc. p.257,258.

It was no small affair to properly conduct the firing and to know when to stop it. When the heat was carried to a degree too elevated, or the pieces remained too long exposed to it, they broke into pieces or cracked in the oven; the joints separated; the parts fitted together were detached, and the statuette was only fit to cast away. Those failures were not rare, if one judges by the fragments collected at Tarsus, in which have been recognized the wastes of fabrication.[1]

Note 1.p.202. Heuzey. Les fragments de Tarsus au musee du Louvre. (Gaz. de Beaux Arts. Nov. 1876).

If by the experience and the attentive care of the workmen, these accidents had been avoided, all was not yet fini-

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has a tint that gives them the appearance of terra cotta.
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it did not seem to them that the real color of the clay, no
more than that of stone, sufficed in itself for the repres-
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employed for the decoration of edifices, all figurines of
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all that have had occasion to take them from the ground, or
that have closely studied them in the museums. If these col-
ors are very visible and still quite vivid at the time of
excavation, then they usually fade and disappear from smoo-
th surfaces by exposure to the open air; it is rare that a
careful examination does not find some trace of them in the
joinings of the body or the hollows of the folds of the dra-
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ferred to use for enlivening their figurines, in what manner
these colors were laid on the clay and what was their effect,
what appearance they gave to the statuette, when after hav-
ing received from the painter its final dress, it took its
place in the stall of the merchant.

To explain with some precision the series of operations
comprised in that industry or rather this art of terra cot-
ta, we have been compelled to seek our examples in a series
of monuments, like the figurines of Tanagra and of Myrina,
which belonged to the last age of Grecian civilization. Un-
doubtless in the fabrication, there is a great difference bet-
ween these elegant figurines and those of the 7 th and 6
th centuries; but the processes of execution have not been
changed. Even the style of these images is only modified
very slowly by the force of things. The coroplast at least
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been disposed to guard against all fancy for innovation;
accustomed to certain types consecrated by popular devotion,
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finished, as one might judge from our modern customs. We l love the rosy tones that clay takes in the fire; we go so far as to imitate them by applying to our plaster statuettes a tint that gives them the appearance of terra cotta. The Greeks did not see and feel the same in this respect; it did not seem to them that the real color of the clay, no more than that of stone, sufficed in itself for the representation of the living form. Just like the plaques of clay employed for the decoration of edifices, all figurines of terra cotta were painted; this results from observations of all that have had occasion to take them from the ground, or that have closely studied them in the museums. If these colors are very visible and still quite vivid at the time of excavation, then they usually fade and disappear from smooth surfaces by exposure to the open air; it is rare that c careful examination does not find some trace of them in the joinings of the body or the hollows of the folds of the drapery. By studying the processes of polychromy applied to s statuary, we have determined what color the coroplaths preferred to use for enlivening their figurines, in what manner these colors were laid on the clay and what was their effect, what appearance they gave to the statuette, when after having received from the painter its final dress, it took its place in the stall of the merchant.

To explain with some precision the series of operations comprised in that industry or rather this art of terra cotta, we have been compelled to seek our examples in a series of monuments, like the figurines of Tanagra and of Myrina, which belonged to the last age of Grecian civilization. Doubtless in the fabrication, there is a great difference between these elegant figurines and those of the 7 th and 6 th centuries; but the processes of execution have not been changed. Even the style of those images is only modified v very slowly by the force of things. The coroplath at length could not do otherwise, than to be inspired by the models offered to him by the contemporary statuary; but his patrons did not impel him in that direction, they would rather have been disposed to guard against all fancy for innovation; accustomed to certain types consecrated by popular devotion, they always demanded those from these artisans , to render

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sunset later by a century or two. Is it necessary to believe that some earlier idol was placed in that tomb of older recent date? It is useless to resort to that hypothesis. These images had not sufficient value to be long preserved in the family; when one needed them, he went to the Ceramicos to purchase them from the merchant. The explanation [illegible] some routine workshop in which the old moulds were utilised [illegible] ...ently the copies made in them betray the taste of the day by some resources of the tool or the brush. Thus there [illegible] many monuments of this sort, that do not actually have [illegible] age of their appearance.

[illegible] conditions, it seems that this art of clay risked ending [illegible]

[illegible] be feared in Greece. Illustrious or obscure, the sculptor accustomed to cut in marble or cast in bronze the statues of heroes and gods, or a humble modeler of clay figurines, [illegible] appeared in the role of imitator. In truth, he never limited himself to executing a copy, in the sense of which we understand this word, with our scruples of literal and almost [illegible] the industry of professional copyists, from whom for orna[illegible]

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homage to their gods and their dead. On the other hand, the rudimentary simplicity of these types singularly facilitated the work of the maker and allowed him to produce without g great cost for designs.

Thus there is a certain figurine to which one would be t tempted to attribute a high antiquity at first sight; but there were found with it in the same quarter of the cemetery and sometimes in the same tomb other statuettes, that appear later by a century or two. Is it necessary to believe that some earlier idol was placed in that tomb of quite recent date? It is useless to resort to that hypothesis. These images had not sufficient value to be long preserved in the family; when one needed them, he went to the Ceramicos to purchase them from the merchant. The explanation is much simpler. The figurine of archaic appearance came from some routine workshop in which the old moulds were utilized without caring for novelties in the fashion; yet most frequently the copies made in them betray the taste of the day by some retouches of the tool or the brush. Thus there are many monuments of this sort, that do not actually have the age of their appearance.

We have seen the predominant role played here by the mould; the figure left it with its principal lines and its pose already fixed, with its character clearly determined. In these conditions, it seems that this art of clay risked ending in the mechanical reproduction of types repeated infinitely, and thus falling into monotony; but this danger was not to be feared in Greece. Illustrious or obscure, the sculptor accustomed to cut in marble or cast in bronze the statues of heros and gods, or a humble modeler of clay figurines, the Grecian artist could never dispense with putting into his work more or less invention and creation, even when he appeared in the role of imitator. In truth, he never limited himself to executing a copy, in the sense of which we understand this word, with our scruples of literal and almost s servile accuracy. Only under the Roman empire was created the industry of professional copyists, from whom for ornamenting their palaces and villas, the masters of the world demanded replicas of the celebrated originals, as faithful as possible. In these best ages of art, the statuary was

i nspired by the works of his predecessors; he resumed the themes that had been successful, but while appropriating t them with the freedom that he used in this respect, with the variations that he introduced. Similarly the coroplath; from the same mould he took statuettes by dozens, and yet each of these was distinguished from the others by some detail, by some change in pose, or by some peculiarity of headdress and costume.

The use of the mould no less had an effect of importance to mention; in spite of the retouches that diversify them, the copies from the same mould still resemble each other s sufficiently, that one can likewise refer all to a common mould. Thus the figurines supplied by each workshop formed as many series as that workshop possessed different moulds; so our museums contain many clay statuettes, in which are recognized the elements of one and the same series, in spite of the slight differences perceived by the eye in passing. Variety is then less here than in other kinds of monuments, reliefs, statues of stone or marble, and even in bronzes. This is what especially appears in the archaic series, in t the abundance of those idols sometimes collected in full b baskets, when the spade of the excavator has found one of those pits in which the guardians of the temples occasionally buried to obtain space, the old offerings that began to encumber the sanctuary.[1]

Note 1.p.204. On this custom see Heuzey, Catalogue. vol. I. p.165, 166. As examples of those deposits, besides that of Larnaca, information relating to which was collected by Heuzey, one can cite that of Agios Sostis on the site of Tegea in Arcadia.(Martha. Catalogue. Introduction, p.XI),that of Corfu (Lechat, Terres cuite de Corfu (Bull. Corr. Hell. vol. XV, p. 1-112), and that of Phoestos in crete (Am. Jour. Arch. 2 nd series. vol. V. p.384, 385).

It is only between the figurines that came from the same site, that one can prove these close relations. These significant resemblances are sometimes found between statuettes collected at places in the Grecian world very distant from each other. Is it necessary to suppose that statuettes journeyed like the painted vases? Doubtless the case might occur; but these removals were not very frequent. There is nothing

either in the texts or in the results of excavations, that inclines one to believe that clay figurines were ever the object of commerce or of export analogous to that of vases. The figurines that came from the temples represent the local deity; they must have been fabricated near the sanctuaries at whose gates the devotees purchased them. As for statuettes forming a part of the equipment of tombs, all those furnished by the same cemetery have a family air by which one can recognize that they came from the same workshop, or as better said, from the same group of shops. The fabrication is nearly the same in all, and what still better proves the community of origin, they are made of the same clay, that can only be the plastic clay of the country. When the fracture is examined, terra cotta is far from everywhere having the same grain and the same color. It is true that this clay, according to the mode of its preparation and the degree of its firing, takes at the same centre of fabrication quite different appearances. For example, at Myrina have been distinguished nine different pastes.[1] To risk determining the origin of the statuette by the nature and appearance of the paste requires a remarkable experience, an entirely special training in sight and touch. An experienced connoisseur will not fail to take into account those facts, when they agree with other indications. He will scarcely propose to decide the question by this single criterion.

Note 1.p.205. Pottier and Reinach. La Necropole de Myrina. p.126, 127.

If it be true that clay statuettes with rare exceptions, originated in the country in which they came to light, how does it happen that sometimes two figures, that are manifestly the products of two different workshops, have the appearance of two twin sisters? For example, this is the case for a g group composed of two women, certainly two goddesses, standing in wery peculiar attitudes. One of these women leans on the shoulder of her companion, has her left leg crossed in front, her bosom uncovered and hair gathered on her head in a large knot; she holds a lowered mirror in her right hand. The other is enveloped in long veils, that she half draws aside to show her face and her shoulders covered by a tunic worn in oriental fashion, leans against a pilaster,

on which stands the archaic idol of a goddess, which carries its right hand to its chest and its left to the skirt of its robe. We are assured that in Attica was found the monument which gives the entirety of the composition.[1] Now in a lot of terra cottas that came from Kition have been found fragments of a nearly similar group in which was recognized the hand of the coroplath of Kition, by the refinement and the rose tone of the paste.[2]

Note 1.p.206. Stackelberg. Die Gräber der Hellenen. Pl.49.

Note 2.p.206. Heuzey. Catalogue des figurines etc. Vol. I. p. 191-192.

Further, not these fragments alone at Kition alone recall the memory of Athens. At the place called the Salines of L Laroaca, in the sand hills around a lagoon near the ancient harbor and the ruins of temples, which were dedicated to g gods protecting the sailors, as attested by several inscriptions, were collected fragments of figurines, that are very interesting both by their beauty and by the problem that t they suggest.[3] Their fabrication is that of works whose authors were inspired by examples of Phidias and his successors; but they were executed at the place in the clay employed both by the foreman of the workshop, that reproduced t the old Asian types dear to the Cypriots, and those who sought their models in the distant metropolises of Grecian civilization. The surprise was the greater, since Kition was of all cities of the island, that in which the Semetic element maintained itself longest. Not there would one have e expected to find heads of such noble elegance and draperies with such a free flow, which confer on some of these pieces the honor of being classed among the most precious monuments of Grecian ceramics. To explain this apparent anomaly, it must be admitted that in that almost Syrian city, one of t the principal markets of the commerec of the eastern Mediterranean, there was also a numerous and wealthy Grecian colony.

Note 3.p.206. On the palce and the conditions in which w were collected all these fragments, see Heuzey. Catalogue. Vol. I. p.191-192.

It has been conjectured that Athenian artisans came to establish at Kition and open a shop there. Without that intervention the Cypriote modelers, like the sculptors beside t

them that chiseled the limestone of the island, would have delayed for a long time still in the monotonous repetition of the types, which give to all the Cypriote statuary such a singular appearance. The initiative of a change of method and of taste could scarcely have been taken except by foreign artists; but when they had become permanent inhabitants of the island, which was only half Greek, they risked not long retaining all the refinement of their esthetic sense; they lost contact with Athens, which in a time when from o one generation to another, art changed its character and i its forms, exposed them to find themselves behind. Now the examination of the work of the coroplaths of Kition gives the impression, that from Calamis to Phidias and from Phidias to Praxiteles, they always followed the movement as closely as if they had lived and worked at the foot of the Acropolis in Athens itself. A single hypothesis appears to g give the entire reason of this accordance; these image-makers had not ceased to maintain intimate relations with the workshops of Ceramicos; they brought from Athens most of t their moulds.[1]

Note 1.p.207. On this worksho of Kition and the conjectures that explain the perfection of its products, see Heuzey. Catalogue. p.173-183; also Pottier. Les statuettes etc. p. 67-71.

The Cypriote workshop was not the only one to profit by this portability of the moulds for obtaining the themes and motives adopted by fashions, and to thus associate itself with the progress accomplished where art was most original and most creative. Here is another example of these borrowings. The terra cottas of Myrina are known. Due to the excavations that M.M.Pottier and Salomon Reinach made from 1880 to 1882 in the cemetery of that little city, one of the cities of the Eolids that left least traces in its history, it is today one of the workshops most largely represented in the galleries of the Louvre. The style is nearly that of t the statuettes collected in the other cemeteries of the Eoia and of Ionia, that impressed by the modelees of clay on the entirety of their work in that part of Asia Minor, from the time of the last Seleucides of the kings of Pergamon. Now among these figurines are found in notable quantity some,

that persist almost to confusion the [illegible]
workshop, that of Tanagra in Beotia, whose products [illegible]
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se orders were sent.[3] In distant colonies however, it co[illegible]
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that repeat almost to confusion the current types of another workshop, that of Tanagra in Beotia, whose products appear to have enjoyed in antiquity a vogue comparable to that found again among modern amateurs. The authors of the excavations at Myrina, when they had to classify the booty, then came very quickly to distinguish from the others, the statuettes that they could have bellieved were imported from o outside, unless by the quality of their clay and the degree of their firing, they had not been similar to the other products of Eolian workshops.[2] It is then also to them they believed these should be attributed; "the work on the head and the hair, the suppleness of the fabricand the smart pose of the whole, allow certain figures of draped women to be placed beside the best works of Tanagra without much fearing the comparison."[1] The accuracy of the reproduction extends to the secondary details. These figurines from Myrina that belong to this category are nearly all posed on a thin slab of clay quite similar to that serving as a base for the statuettes of Tanagra. There is a great contrast between that slab and the very high plinth, that serves to support the other figures from Myrona. One could carry no farther the scheme of an intended counterfeiting to deceive the purchaser.

Note 1.p.208. Pottier and Reinach. La necropole de Myrina. vol. I. p.169-172.

The surest method for obtaining this result was certainly to acquire and use moulds borrowed from the workshop itself, where had been created the types that it was desired to copy. In view of the use for which these moulds were intended, w where one could carry far enough the work of modeling, so that the imprint being once obtained by stamping with care, it would scarcely need retouching; for example, this is observed in the terra cottas of Kition, where the modeling t tool seems not to be used, except being "discreetly handled to repair or restore parts imperfectly pressed."[2] Famous artis.s, like those of Athens and of Tanagra, had then sold and exported their moulds. This traffic was even the source of notable profits for the foremen of workshops to whom these orders were sent.[3] In distant colonies however, it could not always be easy to procure these original moulds; but i even they they had another resource for making these imitation

It sufficed to purchase some figurines from the workshops whose products stood first in the market; moulds were made from these statuettes. Doubtless the moulds made by this moulding did not have the refinement and neatness of those prepared from the original models in the shops in which were created and sent forth the novelties; but the prints obtained by this means were intended for what might be termed provincial patrons, that could not be too exacting; even at the cost of some softness in contours and some uncertainty in modeling, they carried to the frontiers of the Greek world images, into which had passed something of the grace and b beauty of the works due to the masters of the art.

Note 2.p.208. Heuzey. Catalogue. I. p. 178.

Note 3.p.208. Also in Cyrenice and in the Tauric Chersonesus, men seem to have employed moulds brought from Greece proper. What indicates this is, that one finds in these two regions so distant from each other, figurines from the same mould; but the details there vary too much and especially the fabrication is too different, for one to believe them to be products of the same workshop. In the Cheronese, the workmen did not know how to make the same use of the print given by the mould as in Cyrenica.(Pottier. Les statuettes etc. f. 147).

If this process of copying moulds rendered service in antiquity by allowing the reproduction of types appearing most worthy of that honor, on the other hand it has promoted too much the industry of counterfeiting by the facilities offered. One recalls thus the so called groups from Asia Minor, by which were deleived not only dealers interested in so being and amateurs lacking experience and criticism, but also at first archaeologists that had made their tests. Some of these groups were made of entire pieces by frequently very skilful modelers; but others were composed of figures entirely or partly made in moulds made from ancient statuettes, which sometemes made the fraud difficult to discover.

Thus terra cottas are of all monuments of Grecian art, e easiest to counterfeit. Even those whose authenticity is b beyond doubt di not fail sometimes to embarras archaeologists and to plunge them into serious perplexities.

Assume the figurine whose status is not well established;

one neither knows where nor with what objects it was found; it will often be difficult to assign even an approximate date, to express a probable conjecture concerning its place of origin. The moulds were transmitted in the workshop by inheritance; they formed a part of the capital, as we would say; so they continued to reproduce for many years types, that thus endured and survived in that form, when sculpture in stone had long since abandoned them. The reason of that difference is easily found. When the sculptor takes a piece of wood, stone or marble for carving a relief or a statue, nothing restricts his freedom; his figure appears at once with the air and appearance of the time. On the contrary, how could the coroplath resist the temptation to utilize the moulds in his storeroom, so long as the public favored them? He was of a conservative temperament by profession. Thus the masks of Demeter (Fig. 81) and those of Silenes (vignette at end of this chapter), that one finds so frequently in tombs of Beotia and of Magna Grecia, still retain in the full 5 th century the stamp of an earlier style. When these masks came to us without our knowing whether there were collected with them inscriptions and vases, that supply some chronological information, how can one fix the age of the tomb and of the images it contained?

The same uncertainties occur, when it is necessary to determine the origin of a terra cotta in the absence of all information worthy of credit. In each district in Greece, when the sculptor modeled the sketch of a bronze or a statue, he was subject to the school of the region and to the local taste. By the choice of the motive and the fabrication, his work bears the mark of that taste, and thus it is charged with informing us where it was conceived and executed. How different was the condition of clay figures! We have told how the moulds were exported and journeyed across the entire Mediterranean; if the fact be proved, what can we conclude, either from the consideration of the style characterizing a series of terra cottas, or from indications of origin furnished to us in this respect? Here are the beautiful fragments of the statuettes of Kition; if it were not duly proved that the dune of Larnaca has supplied them to our museums, would one have ever thought of giving honor,

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[illegible] imposed on many occasions on the learned, who more particularly occupy themselves with clay figurines, there is no [illegible] aimed to look around himself more, and to proceed with [illegible] precaution.

3. Artificial Polychromy.

[illegible] and brilliant accessories, where ivory and silver mix their whiteness with the black of ebony, the dark tints of [illegible] the gleam of gold and that of precious stones. Those who love these contrasts and harmonies cannot fail to have recourse also to more varied effects, than can be given at [illegible] surface of the figure. This is what we term artificial [illegible] chromy to distinguish it from that natural polychromy, [illegible] has the principle of diversity of the materials juxtaposed in the same work.

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to the Cypriote workshops? It is probable that one would n not have failed to attribute to Attica pieces, whose pure and noble style has nothing in common with that characterizing the work of the potters and sculptors of Cyprus. It is the same for the statuettes of the Tanagra fashion, that h have been found at Myrina by M.M.Potties and Reinach. If they had not seen them taken from the ground under their eyes, if these had been peddled by one of those dealers, whose assertions are justly suspicious, men would apparently have hesitated to place them to the credit of Beotian coroplaths.

These examples suffice to show what prudent reserve is imposed on many occasions on the learned, who more particularly occupy themselves with clay figurines, there is no bround covered with more snares, and where one is constrained to look around himself more, and to proceed with more precaution.

3. Artificial Polychromy.

In studying the materials and their use, we have indicated how the Greek sculptor in his most ancient works adhered to combining metal and glass pastes with wood or stone. We have shown all his efforts ending in the chryselephantine statuary, the creation of those complex images of such sumptuous and brilliant appearance, where ivory and silver mix their whiteness with the black of ebony, the dark tints of bronze, the gleam of gold and that of precious stones. Those who l love these contrasts and harmonies cannot fail to have recourse also to more varied effects, than can be given at less cost by the application of color on all or a part of the s surface of the figure. This is what we term artificial polychromy to distinguish it from that natural polychromy, which has the principle of diversity of the materials juxtaposed in the same work.

From the beginning of history, we have been struck by the very marked taste for the vivid and bold colorings shown by the art of Egypt. We have explained this taste by the splendor of a sun scarcely ever veiled by any cloud and by the strength of the light cast on edifices and on the incidents of the ground. In Greece the sky is far from always being pure as in Egypt; but the conditions of normal lighting there

are again very different from those made for man by the climates of the centre and north of Europe. It results from t this that the Grecian architect covered his public and private edifices with a colored ornamentation, that while remaining more discreet than that by which the Egyptian architect clothed his structures, on the whole is no less rich and substantial. Now where the entire architecture is colored, was there a place for sculpture to which was refused the charm of color? The contrast would have been offensive; it would have been the more so among the Greeks between the work of the sculptor and that of the architect, because there was a relation here otherwise intimate, than it is in our modern customs. At least until the days of the decadence, the Greek artist never conceived and created a figure or a group with a view to those fairs that we call expositions, nor even of those encumbered storehouses that we term museums; when his statue, group or relief was not promised to the cella of a temple, to its pedmments or friezes, the work was destined to the Altis of Olympia, the sacred way of Delphi or the Acropolis of Athens; it must range itself there near other monuments of the same kind, in the vicinity of illustrious sanctuaries, assembly halls, gymnasiums and theatres, in the midst of those chapels or treasuries, which the principal cities of the Hellenic world had consecrated to the deity of the place. Sculpture was thus either incorporated in the edifices, or distributed in the spaces left between them, and contained in the perspectives that they opened to the eyes; it was thus permanently to present to the eye an appearance, which accorded with that of those g grand entireties, of which it formed an integral part.

This superior necessity would alone have sufficed to impose on sculpture the duty of keeping itself within the conditions of the general tonality, which were in relation to those of the architectsre; but this was not the only reason for it to take this method; it found another in the nature even of the materials that it employed, at least of those on which its training occurred. Wood with its fibrous texture, the irregularity of its veining and its obscure tints, lent itself badly to recall the warmth and the varied colors of life. As for the soft limestone they attacked by artists,

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to which attention must be called; the headdress and hair with their various arrangements, the superposition and ar- [illegible] ly the accessories like the arms and attributes of all kind must defined the personages. Why would the sculptor hesitat to employ a procedure that thus simplified his task? 1

Note 1.c.212. It has been affirmed that before painting on tufa, this was covered by plaster. This is what seemed to be proved by examining the fragments of the ny- [illegible] *tened by its slightly yellower color from the natural col of the stone, that one sees in the fractures (Ephemeris.* [illegible] *ese fragments with great care, at least for Attic sculptors denied the presence of this plaster. Analyses made by one lists have proved, he asserts, that the colors were direct laid on the tufo (Athen. Mitt. XV. p.83).*

This appeal to the aid of the brush was further for the statuary, something other and more than a convenient [illegible] lent. The use of polychromy was imposed on him as a moral [illegible] naked form did not satisfy the eyes of half civilized men. for what they recognized and understood in the images pre- [illegible] from which originated the first images, also came to make these requirements more imperative. Among all peoples, wh they are in the age when the imagination reigns as soverei [illegible]

it had many other defects. This was not only that its tone was usually dull and gray; all limestones more or less contained shells that dented the surface or formed holes in it. These irregularities in the grain did not permit the tool to give great precision to the work. The artist thus found himself led to use color to remedy the deficiencies of its modeling. The brush was soon caused to trace on the tufa, accenting them by the frank contrast of tints, the details to which attention must be called,; the headdress and hair with their various arrangements, the superposition and ornamentation of the different parts of the dress, and finally the accessories like the arms and attributes of all kinds that defined the personages. Why would the sculptor hesitate to employ a procedure that thus simplified his task? [1]

Note 1.p.212. It has been affirmed that before painting on tufa, this was covered by plaster. This is what Purgold believed to be proved by examining the fragments of the hydria on the Acropolis of Athens. This plaster wes distinguished by its slightly yellower color from the natural color of the stone, that one sees in the fractores (Ephemeris. 1 1885. p.249-251); but another observer, who studied all those fragments with great care, at least for Attic sculptore denied the presence of this plaster. Analyses made by chemists have proved, he asserts, that the colors were directly laid on the tufa (Athen. Mitt. XV. p.88).

This appeal to the aid of the brush was further for the statuary, something other and more than a convenient expedient. The use of polychromy was imposed on him as a moral necessity. Color was separated from form only by an abstraction foreign ho a simple mind. The isolated and entirely naked form did not satisfy the eyes of half civilized men. For what they recognized and understood in the images presented to them, they must be shown to them as clothed with colored vestments as in nature. The religious sentiment, f from which originated the first images, also came to make these requirements more imperative. Among all peoples, while they are in the age when the imagination reigns as sovereign mistress, and does not admit any limits to the possible, e every idol, especially if by its dimensions it recalls the appearance of the human figure, is regarded by its adorers

as the encarnation of the deity that it represents. One i[illegible]
[illegible]
the prayer and the offering of the believer makes it [illegible]
lent for the god or goddess to animate its own effigy for [illegible]
[illegible]
move their eyes and lips, arms and legs, that reply to [illegible]
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less were diffused in the middle ages in the Christian [illegible]
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a miraculous statue, that could be compared with the statue
[illegible]
on the walls in the defense of the city.[1] How easy it is t[illegible]
convinc[illegible]'s self of this by visiting churches in which
are preserved images to which is attributed this nobility,
of these images always or nearly always having the eyes a[illegible]
faces painted as well as the body clad in the richest cloth[illegible]
[illegible]
crowns[illegible] on the head; the fingers are loaded by ring[illegible]
[illegible]
these images make us smile; we sometimes even find them [illegible]
ugly; but it is no less true that this type was dearest [illegible]
our ancestors. Why is this preference that is condemned [illegible]
our taste? It is because the reproduction of the forms of
the body alone suffices to give to those naive souls the [illegible]
impression of an image really endowed with life. The vest-
ments and jewels complete the effect; they end by impress[illegible]
ne on the figure this character of an exact copy of the re[illegible]
[illegible].

Note 1.p.215. Servius. *([illegible])*. I. Verse 97.

In the first experiments of their sculpture, the Greeks
obeyed the same feeling as our ancestors. Color is eve[illegible]
[illegible]
as on those of terra cotta left to us by the Mycenaean civi-
lization. As for wood, nothing remains of it; but more [illegible]
[illegible]
istence that the image-maker required from painting to [illegible]

as the encarnation of the deity that it represents. One is inclined to suppose it alive, at least in the moments, when the prayer and the offering of the believer makes it expedient for the god or goddess to animate its own effigy for a time. Thus is explained all those accounts of statues that move their eyes and lips, arms and legs, that reply to the appeal of the priest by signs or words, accounts that no l less were diffused in the middle ages in the Christian world, than they had formerly been among the Greeks and Romans; p perhaps one would not even need to beyond this century to find in certain districts of Spain or of Italy a story of a miraculous statue, that could be compared with the statue of Apollo, that is said to have left the temple of Delphi to go to Corcyra, then besieged by the enemy, to take part on the walls in the defense of the city.[1] How easy it is to convince one's self of this by visiting chorches in which are preserved images to which is attributed this mobility, of these images always or nearly always having the eyes and faces painted as well as the body clad in the richest clothing, embroidered and of many colored fabrics. Frequently a crown is placed on the head; the fingers are loaded by rings of value. So illuminated and decorated like great dolls, t these images make us smile; we sometimes even find them very ugly; but it is no less true that this type was dearest to our ancestors. Why is this preference that is condemned by our taste? It is because the reproduction of the forms of the body alone sufficed to give to those naive souls the i impression of an image really endowed with life. The vestments and jewels complete the effect; they end by impressing on the figure this character of an exact copy of the reality that creates the illusion.

Note 1.p.213. Servius. (Latin). I. verse 97.

In the first experiments of their sculpture, the Greeks obeyed the same feeling as our ancestors. Color is everywhere on what is preserved of their most ancient idols. They They had spread it in broad touches on the figures in stone as on those of terra cotta left to us by the Mycenean civilization. As for wood, nothing remains of it; but more than one evidence aids the historian to form an idea of the assistance that the image-maker required from painting to div-

diversify the appearance of the images that he made of that material. "The texts make more than one allusion to the old sacred statues, painted or gilded, witness those two Xoanas of Artemis and of Dionysos that Pausanias saw at Corinth, whose bodies were gilded, while their faces were colored by a coating of vermilion.[1] When the religious tradition required it, men still made in the classical epoch these images of wood, enhanced by illuminations. Thus in Delphi in the 3 rd century B.C., there was ordered annually for the festival a statue of this kind; it passed through the hands of the painter, who received the same salary as the sculptor.[2] Of what might be a similar coloring about the 8 th century, one has an idea by the primitive terra cottas, that have p preserved to us cheap reductions of the sacred statues. To see that violent motley, those red plaques that conceal the sides of the face, one has the impression of a barbaric illumination, and the impression would change very little, if by an impossibility, excavations should restore to us some specimens of sculpture in wood."[3]

Note 1.p.214. Pausanias. II. 2-6.

Note 2.p.214. Homolle. Comptes et inventaires etc. (Bull. Corr. Hell. 1890. p.499).

Note 3.p.214. Collignon. La polychromie dans la sculpture grecque, p.7. 1898. Zeitschrift zur bildende Kunst has given two articles on this subject by Th. Ballorn. Die Polychromie in der griechischen Kunst. 1893. p.261-267, 286-192.

Even this coloring did not suffice to content the popular piety. It must please itself by clothing and ornamenting t the first statues, that were placed at the back of the sanctuary in structures similar to the Heraion of Olympia. This is what we learn from the most ancient text that mentions one of those images. When the supreme struggle begins at T Troy, Hecuba undertakes to appease the anger of Athena; she decides to offer her most beautiful and largest peplos, that she possesses in her coffers;[1] introduced into her temple, she places it on her knees. Theano, priestess of Pallas, d does not fail to cast that sumptuous drapery over the shoulders anf chest of the goddess; when she sees herself more richly clad than the noblest women in the city, perhaps she will be reconciled with the Trojans. The same gift was always

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Polias or "mistress of the city," which was preserved in one of the nails of the Erechtheum.[2]

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These devout practices, this luxury of clothes and jewel corresponded to the same needs as the industry of the wor that illuminated the idols of clay, stone or wood. The the statue is found in Greece as well as in Egypt to be strongly colored, as are both with their proper color all livin beings, that serve as models for the sculptor. Doubtless with the progress of the art, he will recognize that sculp ture can separate form from color. By the certainty of hi execution and the use of marble, as he shall feel himsel more apt in rendering the true proportions of all the bea ties of each form, he will cease to spread indifferently [illegible] in all times; he will persist in always keeping for it a certain place in all his works, in applying it with skill discretion on certain parts of the effigy, such as the ac cessories and the draperies; ye even when he can demand [illegible] himself to desire to make the statue something analogous the mannekins of the Tussaud or Grevin museums. A secre [illegible] based on his creations will warn him of the fault that he would have committed by carrying to the limit the servil [illegible] its work in the round, adds to the plastic truth of the forms the optical truth of colors, it will have both t much and too little resemblance to nature; it will be [illegible]

made by the Athenian republic to its august patroness. In the pomp of the panathenaic festival, extended on a car in the form of a ship, was borne the peplos on which the errephoric virgins had embroidered the victory of Athena over the giants. Not for the Athena Parthenosof Phidias was intended that magnificent fabric; they would not have concealed beneth woolen the ivory add gold of the statue; that fabric was to enclose for four years the old xoanon of Athena Polias or "mistress of the city," which was preserved in one of the halls of the Erechtheum.[2]

Note 1.p.215. Homer. Iliad. VI. 90, 273, 303.

Note 2.p.215. Aristophanes. Birds. verses 826-828.

These devout practices, this luxury of clothes and jewels corresponded to the same needs as the industry of the workman that illuminated the idols of clay, stone or wood. Thus the statue is found in Greece as well as in Egypt to be born strongly colored, as are born with their proper color all living beings, that serve as models for the sculptor. Doubtless w with the progress of the art, he will recognize that sculpture can separate form from color. By the certainty of his execution and the use of marble, as he shall feel himself more apt in rendering the true proportions of all the beauties of that form, he will cease to spread indifferently the color on all surfaces; but he will retain the taste in all times; he will persist in always keeping for it a certain place in all his works, in applying it with skilful discretion on certain parts of the effigy, such as the accessories and the draperies; yet even when he can demand the aid of painters of consummate skill, he will never allow h himself to desire to make the statue something analogous to the mannekins of the Tussaud or Grevin museums. A secret and just feeling of the necessities of the art and the laws imposed on his creations will warn him of the fault that he would have committed by carrying to the limit the servile imitation of the living model. "If sculpture, that fashions its work in the round, adds to the palpable truth of the forms the obtical truth of colors, it will have both too much and too little resemblance to nature; it will be quite near movement and life and will show us only immobility and death. After a moment of illusion, color makes only more

sensible and more striking the absence of li

ary appearance of reality will become repulsive when o

a striking example in wax figures; the more they resemble

nature the more hideous they are. As soon as the spectator

their false eyebrows, their absorbed beards, the presence

of ... is felt that ... horror, because they look

sents to us may have poetry and attraction; but these dea

and void spectres, in which is not and never was life,

not even the majesty of death. With their actual clothing

horrible to see and speak of." 1

... experience proves to us, what analysis and reflection

suggests, the Greek sculptor had already divined; as if o

instinct, he has always taken into account the part of ...

creation equally comprised in all the arts of design. ...

before philosophers like Aristotle reasoned on the theory

whatever process it employs, can propose any purpose other

than to recall to mind forms already known. Painting and

sculpture pursue this aim in different ways; but if sculp-

ture seems to have this advantage over painting, that it

preserves to the images of bodies that it presents, the ...

to make certain sacrifices, like its rival. It is not con-

tent, as men erroneously believed two or three centuries

since, to deprive itself entirely of the aid of color; ...

under penalty of producing what would be far from being ...

as which tends to give its effect, it must use that ...

to protect his figures on a flat ground; it must always ...

sensible and more striking the absence of life and this primary appearance of reality will become repulsive when one sees it falsified by the inertia of the material. We have a striking example in wax figures: the more they resemble nature the more hideous they are. As soon as the spectator has recognized their fixed agate eyes, their imitation hair, their false eyebrows, their attached beards, the presence of phantoms is felt that cause horror, because they look l like one's self. The impalpable shades that painting represents to us may have poetry and attraction; but those dense and void spectres, in which is not and never was life, have not even the majesty of death. With their actual clothing and their true colors, they are false corpses, only most h horrible to see and speak of." 1

Note 1.p.216. Charles Blanc. La Grammaire des arts du dessin. p.4-4.

What experience proves to us, what analysis and reflection attests, the Greek sculptor had already divined; as if by instinct, he has always taken into account the part of abstraction equally comprised in all the arts of design. Much before philosophers like Aristotle reasoned on the theory of the imitation, he had understood that none of these arts, whatever process it employs, can propose any purpose other than to recall to mind forms already known. Painting and sculpture pursue this aim in different ways; but if sculpture seems to have this advantage over painting, that it p preserves to the images of bodies that it presents, the thickness that they have in reality, it is no less compelled to make certain sacrifices, like its rival. It is not condemned, as men erroneously believed two or three centuries since, to deprive itself entirely of the aid of color; but under penalty of producing what would be far from being that which tends to give its effect, it must use that color in a very different spirit, than the artist that uses it to project his figures on a flat ground; it must always subordinate color to form, only allowing the color to attract attention to it and dispute with it the suppleness and refinement of the modeling. The sculptor at first took the true means of avoiding this sort of conflict. Whether the colors that decorated the statues and reliefs were inherent in the

material had been applied with the brush, this polychromy always retained a purely conventional character. The strong blues and reds that the sculptor employs on the most ancient works, on the coarse limestone groups of the Acropolis, have no relation to the reality; the only reason that determined the choice is, that they are in harmony with the tints laid on the architectural members around them.[1]

Note 1.p.217. "Red and blue share all the mouldings in relief, all the flat surfaces of the entablatures and cornices. This blue and this red are indeed the same dark red and the same intense blue, that extend over the works of the sculptor and those appertaining to the architect. Thus one could almost prove that in the 7 th century existed no polychromy of the sculpture; there existed inly a monumental polychromy, whose principles are nearly identical for the entire monument, even for the sculpture that it comprised." Lechat, Au musee. p. 251.

As a type of the old sculptures in tufa, considered from the point ofvview of their polychrome decoration, one should take the group of the triple Typhon, the best preserved of all these monuments (Pl. III).[2] The bodies of the men are painted red with brown circles around the breasts; the face is also colored red. The beard and hair are blue; the eyebrows and the edges of the eyelids are black as well as the pupils.At least on one head, the iris of the eye is green and its ball is yellowish. The bodies of the entwined serpents are decorated by a red band between two white bands, on each side of which are spaced curved lines marked in black. The part where the black lines now are has the natural color of the stone; but perhaps at the origin a yellowish tone was given to it, like that recognized on the eyeballs. Finally, the wings are red and blue.

Note 2.p.217. This plate and plates IV and V were executed in heliogravure by M. Dujardin after the beautiful watercolor drawings of M. Gillieron, that the Greek minister of public instruction sent to the universal exposition of 1889; we had his permission to use them. By the fidelity of these copies and the guarantees offered by the process employed, we believe that we have offered images of those monuments, which give to the appearance of the originals the exact vaue

of the tones of the decoration and a more accurate idea than the reproductions previously published. See the criticism made by Lechat, (Bull. Corr. hell. 1890. p.567, note 1) of the large plates in color, which were published in the Denkmäler of the German Archaeological Institute. (Vol. I. Pls. 19, 39). A plate representing one of the same figures in Ephemeris (1887, pl. 9) is frankly bad.

In the group of the bull thrown down by two lions, the bodies of the lions were painted light red and their manes brownish red; the hair around the claws was marked with black lines. The body of the bull was blue and the tail red. The muzzle was dotted by black spots, that probably accented a yellowish ground. The interiors of the ears and nostrils, the inside of the mouth and the tongue are red. The p pupil of the eye is black.[1]

Note 1.p.218. One will find a very faithful reproduction of the head of the bull in color in plate III of Collignon's Histoire de la sculpture grecque. Vol. I. p. 212.

On sculptures in limestone the coloring then extended over all parts of the figures, even those nude; in what remains to us of the high reliefs that filled the pediment of the Treasury of the Megarans at Delphi, these were painted yellow or light red.[2] Red and blue had a marked predominance in the decoration of the statuary in soft stone; the sculptor was in accord with the architect in preferring these c colors to all others because of their fredom and brilliancy. he employed them on large areas distinctly separated, the colors did not penetrate each other; the eye easily perceived the limits and contrast.

Note 2.p.218. Then in Olympia. Vol. III, p.12.

In a somewhat different spirit were executed the coloring of marble statues. One cannot be surprised by this; they are not of the same epoch; they are cut out of different material; they do not always form a part of the edifice. This t triple difference must cause some difference in the system of decoration."[3] In the works dating from the second half of the 6 th century the tones are no longer chosen almost entirely for the pleasure that they give the eye, without the artist caring if then have even a distant relation to the actual coloring of the object represented. In the selectio

that controls is more art and calculation. To represent the clothing and the designs ornamenting it, one seeks colors that approach those of the fabrics composing it; but even then, convention has maintained its rights. Thus on many f figures the hair is painted brick red(Pl. IV). Now it must be very rare that the hair of Athenian women tended to red. Finally, no flesh tone was laid on the nude, which suffices to mark that the artist had never aimed at deception in coloring his statue. That he did not have that ambition, here is what completes the proof; neither on the works in view for the moment, nor on those belonging to a wiser art, the painter collaborating with the sculptor has never attempted to employ color to complete the work of modeling. In broken tones, in lights or shadows indicated by the brush; everywhere is a simple juxtaposition of uniform flat tones.

Note 3.p.218. Lechat. Au musee. p.252.

What the statuary then particularly desired, when he had to regulate the distribution of touches of color thus scattered over his figure, was to warm the appearance of an entirety, which without the gaiety of this polychrome decoration, would have appeared to him to risk presenting some coldness to the eye. On male figures, that usually are nude, color merely serves only to accent certain traits of the face. Laid on the hair and beard, a coat of cinnabar or of yellow ochre rather alluded to the brunette or blonde tint of the skin, that it pretended to reproduce faithfully. Sometimes the eyeball was painted a light yellow, on which was detached the circle of the iris in red, dotted at its centre with a black spot (Pls. III, IV). A black line outlined the eyelids and the lips were touched with red.[1] All that is equally found on female figures; but these are always clothed f from head to foot, and the female clothing as they wore it was made to suit the statuary by largely using color, by t the complication of its structure and by the variety of the designs ornamentin it. In spite of this sort of attraction, it did not depart from an extreme reserve in the part derived from that aid. This results from all observations afforded by the memorable excavations on the Acropolis executed by M. Cavvadias from 1885 to 1887. The statues and fragments of statues discovered then still allow to be seen many

traces of their ancient polychrome decoration; but for the most part, these traces are now much faded and some tones are sensibly changed; nearly everywhere blue is altered to green. On the contrary, the colors were very vivid on many of these marbles when they were taken from the ground. Soon after the discovery, Lechat studied these monuments with minute and acute attention. See how the summation of facts t that his researches permits him to state.

Note 1.p.219. On this painting of the eye on statues, see Plato. Republic. IV. 420-2.

"We no longer find here large surfaces uniformly painted; the color of the clothing for the most part takes refuge in the embroidered bands, that intersect it at the middle or form the border. The chiton or tunic, the epidlema (a sort of shawl sometimes thrown over the mantle), the himation or mantle no longer present more than rare light red and blue spots, crosses, stars, etc.; but their lower and upper borders as well as the paryphe, a wide band of embroidery extending from top to bottom of the tunic, forming complicated frets, dotted lines, wide strips in which blue and red are the only tints employed, sometimes mingled.(Pls. IV,V). The head is a part of the body on which the brush is most employed to aid the chisel. The lips are red and the eyebrows are black; the eyelids are bordered by a black line that i imitates the appearance of the eyelashes; the iris of the eye is a red circle having a black pupil in the centre, and is limited outside by a fine black line. The eardrops and the fillet (or band around the head) are ornamented by delicate designs in which red and blue sometimes mingle, but most frequently blue alone prevails on account of the immediate vicinity of the hair, that is nearly always painted red. The bracelets are blue; the attributes, birds, fruits, crowns carried by the figures,in one hand, are sometimes b blue and sometimes red."

"In brief, we find on marble statues five colors, whose use is certain; red, blue, yellow, black and gold, gold being sometimes laid over bronze ornaments; but yellow is only found once or twice on the hair, and gold is also a rarity. On the contrary, the use of black is very regular, but is strictly limited to the eyes and the eyebrows. The principal

colors are then red and blue, as on works in tufa. The red is probably cinnabar; it has the beautiful tone of a well burnt brick, that has not reached a brown. Blue must have been obtained by pulverizing a natural copper blue. Where it has been changed to green by dampness, it has a rare intensity and beauty."

"Yet all colored parts together are not one fifth the surface of the statue. Did the other four fifths retain the n natural tint of the marble? When the sculptors of the archaic epoch abandoned tufa for marble, I conceive that their choice was not alone inspired by the desire to increase the difficulties of their work. If in spite of greater difficulties, they preferred this new material, this is because it was incomparably more beautiful. Not only did it not have like the other, defects to be concealed by plaster; but it had its own beauty, the perfection of its polish, the irreproachable purity of its surface. These rare qualities must not remain a secret between the practician and his marble; it was necessary for the public to know and appreciate them. Now the opaque color applied on the entire statue would not have permitted one to distinguish whether it was of marble or of tufa, whether he had before him the most ordinary stone or a costly material. It was necessary for the statue to be ornamented by certain colors' otherwise it would have disconcerted eyes accustomed to find color everywhere on w works of art, and it would not have been in harmony with t the edifices in whose vicinity it was placed; but also to retain its intrinsic value, it must allow to be seen the m marble of which it was made. On the other hand, the vivid whiteness of the marble, sparkling and dazzling in the sun, would not have been in harmony with this blue and this red, both very dark. The eye would have been troubled and shocked in passing abruptly from the colored parts to those which were not so." [1]

Note 1.p.221. Lechat. Au musee. p.255.

Particularly the face in that hypothesis would have risked presenting disagreeable contrasts; one can scarcely imagine painted lips and eyes, glaring on the natural tint of the marble. One cannot judge of this effect today by the statues of the Acropolis. On the one hand, the vivacity of

the tones of the painting are much reduced by time, and on the other hand, the marble itself is stained by a long sojourn in the earth, and no longer has its native whiteness. The appearance of these figures as furnished by these excavations then sensibly differs from that presented when they left the hands of the workmen; but "a slight patina, breaking the great splendor of the marble and giving it a softer polish, could suffice to restore the harmony of the coloring of the different parts. Now several ancient authors, Vitruvius,[2] Pliny,[3] Plutarch,[4] have described a process for a wax patina, applied to the statues of their time. Mention is m made of this process in an inscription relating to the expenses of the sanctuary of Apollo Ptoos in Beotia.[5]

Note 2.p.221. Vitruvius. VII. 9-3.

Note 3.p.221. Pliny. H.N.XXXV. 122, 133.

Note 4.p.221. Plutarch. (On the glory of the Athenians,VI) mentions the "agalmeton" etc. In an inscription at Rome a certain Aphrodisias is so qualified. (Lewy, Ins. Griech.Bild. No. 551). These texts will be found collected in Hugo Blümner. Tech. Und Termin. Vol. III, p. 201.

Note 5.p.221. Bull. Corr. Hell. 1890. p.184. 200 drachmas were allowed for this.

In a Delian inspiption of the beginning of the 3 rd century, Homolle found exact details of the same operation.[1] It is true that we have no proof that it was practised in the archaic epoch; but if not exactly this, it was similar to it; this can scarcely be doubted.[2]

Note 1.p.222. Bull. Corr. Hell. 1890. p.497 et seq.

Note 2.p.222. Lechat. Au musee. p.256. On a marble mask of Athena Parthenos, that is of natural size and appears to date from the Roman epoch, G. Treu, who acjuired it for the museum of Dresden, noted the remains of a coating of yellowish brown clay that extended over the flesh. Analysis proved that this coating consisted of a mixture of wax and of very fine clay.(Arch. Anzeiger. 1898. p. 52-59).

It seems that the utility or rather the necessity of this application to marble must have made itself felt more and more strongly by the sculptor, as he was more and more emboldened in removing from the body of the woman all covering like that of man. We shall then have to return to this sub-

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[illegible]

[illegible]

to [illegible] the porches.[3] Walls within, we are led to beli[eve]
that on these figures contemporaneous with the Piety[illegible]
the same coating was extended over the clothing and the [illegible]
tress, and that there was not a special coloring for the
nude. The face as well as the draperies, in brief all [illegible]
that had not received the colors indicated above, were [illegible]
ily rubbed with wax or oil, so that the marble lost its
gleaming and hard whiteness, that it assumed a softer [illegible]
a mild and fine brilliancy, near that of ivory." [4]

[illegible]

[illegible]
texts and the monuments. To the texts of Vitruvius, Pliny
and Plutarch already cited may be added Virgil, Horace,
[illegible]
According to the latter, the first act of the censors on
entering on their charge was to contract for feeding the
[illegible]
[illegible]
was customary to coat the ancient statues [illegible]
[illegible]
ted, the indication and reproduction in block of several
[illegible]
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works in which they are reproduced with the colors of the
originals.

[illegible]
[illegible]
[illegible]

If on marble the polychromy became partial instead of [illegible]
[illegible]
[illegible]
[illegible]
surfaces like the entire trunk of a man or an entire system[illegible]
only, it had entire freedom in working. If sometimes, as we
[illegible]
[illegible]
another would not have sufficed to distinguish the differ[illegible]

subject so disputed, when we study the art of the 5 th and 4 th centuries; further, to the last period of the development of statuary relate all the texts that can be invoked to solve the problem.[3] While waiting, we are led to believe, that on those figures contemporaneous with the Pisistratides, the same patina was extended over the clothing and the nude flesh, and that there was not a special coloring for the nude. The face as well as the draperies, in brief all parts that had not received the colors indicated above, were simply rubbed with wax or oil, so that the marble lost its gleaming and hard whiteness, that it assumed a softer tone, a mild and firm brilliancy, near that of ivory." [4]

Note 3.p.222. The practice of polychromy lasted as long as the antique statuary. There is proof of this both by the texts and the monuments. To the texts of Vitruvius, Pliny and Plutarch already cited may be added Virgil, Eclogues, VII, 31-32, Catelecta, VII; Plutarch, Roman Questions,98. According to the latter, the first act of the censors on entering on their charge was to contract for feeding the sacred geese of the Capitol and the waxing of the statue of Jupiter Capitolinus, "because the vermilion with which it was customary to coat the ancient statues changed very rapidly." One will find in the Memoir of Collignon already cited, the indication and reproduction in black of several colored heads dating from the Roman epoch, as well as the reference to the museums where they are found, and to the works in which they are reproduced with the colors of the originals.

Note 4.p.222. Lechat. Au musee. p.257. Collignon and Paul Girard came to the same conclusion.(La peinture antique. p. 277-286).

If on marble the polychromy became partial instead of total, as it was previously, its execution was only more careful; it compresed refinements unknown to the preceding age. When on figures of tufa the brush spread the same color over surfaces like the entire trunk of a man or an entire vestment, it had entire freedom in working. Ef sometimes, as on the wings and the serpent body of the giant Typhon, the patn seems traced by the chisel, the change from one tone to another would not have sufficed to distinguish the different

rows of superposed feathers or the three tails, twisted and coiled (Pl. III). To properly mark these divisions was required the intervention of the tool that cut the stone; but elsewhere one could rely on the brush of the painter, that passed over these large surfaces. It was not the same where it had only to decorate narrow bands like the borders of a tunic or mantle, or to scatter little ornaments over the rest of the fabric: then was required much precision in the touch. To assist and succeed in this, very frequently "the illuminator took the trouble to incise with the point on the marble a sort of sketch of the decoration, and this slight line guides his brush to follow the complex design of frets or the delicate outlines of flowers. Further, this is a procedure not restricted to Attica, the seated statue of Chares in the British Museum, that of Nike Arcbermos in the central museum of Athens, as well as Aphrodite with the dove of the museum in Lyons, likewise retain traces of those incised outlines, nhich attest the application of painting, even when every vestige of color has disappeared." [1]

Note 1.p.223. Collignon. Polychromie dans la sculpture grecque.p.31-32. See Lechat. Au musee. p.252, Note 1. Botho Graf(Athen. Mitt. XIV. 1889. p.319-320). Traces of these e engravings are quite visible on pls. III and IV of the collection entitled, Les musees d'Athens. 188-. (16 pls. executed in phototype from negatives of Romaides, and accompanied by a descriptive text by Cavvadias).

It was not merely geometrical forms, such as the fret and the rosette, that the associate of the sculptor tried to reproduce on these marbles. He piqued himself on giving to t the draperies of those statues all the elegance and richness of those in which were clothed the young women of the first families of Athens; he then amused himself in competing withe needle of the embroiderer, following it in all its caprices. On the border of the mantle on one of the most recent of these effigies, that bearing the signature of Euthydicos, he designed a chariot race with the paint of his brush (Fig. 99).

Where the statues were so colored, color could not be absent from the reliefs, which decorated the pediments and friezes of edifices, or the fronts of funerary steles. At

the origin, the relief had but a slight projection from the ground, which retained the natural color of the stone. It is thus on one of the pediments in relief of the Acropolis of Athens, that of Hercules fighting the hydra of Lerne. T The effect of the whole recalls very well that of the vases with black figures, where the personages rise from a clay ground. Same convention is on the most ancient of the sculptured metopes of Selinonte; the only traces of color found there with certainty occur on different parts of the relief and on the groand supporting it.[1] The analogy with the painting of vases strikes us even more strongly since we have known the metopes of the treasury of the Sicyonians, discovered at Delphi. Not only was the ground of the metopes untouched by the brush, but beside the personages illuminated by bistre and a red or vinous orange, inscriptions traced in black letters indicate their names;[2] it is impossible to imagine a more complete resemblance to the decoration of a Corinthian vase.

Note 1.p.224. Benndorf. Die Metopen von Selinunt.p.42-43.

Note 2.p.224. See the articles by Homolle, Gaz. da B. A. Dec. 1. 1884; Bull. Corr. Hell. 189.. p.657-675; Les sculptures du tresor de Sicyone.

"Such facts invite us to believe that the polychromy of the relief very closely followed the traditions of painting.[3] Thus we saw it suffer the reaction of the revolution, that modified about 530 or 520 the technics of painted vases. Under the influence of the advance realized by mural painting, the ceramic painters abandoned the ancient method; for those black outlines enhanced by pastes of a rather sad appearance, they began to substitute light figures outlined on a shining black ground. In other terms, they began to reverse the ratio of the values.

Note 3.p.224. On this correspondence of the processes of painted reliefs and of painting on vases, see Löeschke (Ath. Mitt. IV. p.40-42). P.J.Meier(Athen. Mitt. X.p.241-250), a and Brownson (Am. Jour. Arch. VIII. p.28-48).

"Will the painters of reliefs remain faithful to superannuated customs? We know the con.rary. For example, see a w well known monument, contemporary with the first Attic vases with red figures; we speak of the stele of Velanidezza nn

[illegible]

[illegible]

arranged to isolate certain details like the shoulder [illegible] the armor and the cloth of the short tunic; these have [illegible] given a tone of frank red, whose vividness accents [illegible] both the horses and on the ground of the disk. One of the most important discoveries due to the excavations of the [illegible] beautiful frieze of the treasury attributed to the Cnid[illegible] [illegible] which have retained traces of color, none are seen on the [illegible] colors of the accessories may not be confused with those of the ground. A certain warrior wears a blue helmet, [illegible] this piece of armor is very skilfully outlined by a red [illegible] and the eye thus clearly perceives its contour.[1] The [illegible]ing of the reliefs thus tends to a new system, that will [illegible] cause sustained values to prevail on the grounds; to cont[illegible] [illegible] tone relief will result in the general effect the genera[illegible] semblance of a vase on which the red figures rise from a dark ground."[2]

[illegible] Homolle relating to the use made of color on the frieze [illegible] the treasury of the Cnidians, (Bull. Corr. Hell. 1894. p.58[illegible] a frieze with blue ground. Lights in flat tints extend over the entire drapery, or limited applications on borders, [illegible] hems and other parts of the costume, such as the shoes, [illegible] arms, helmets and shields; green with red edges. On the [illegible] red, and red plaited. On the skins of animals, manes of [illegible] one red or greenish blue, to distinguish the two animals [illegible] a team.

[illegible]

On the relief as on the round, to save time, the sculpt[illegible] sometimes left to the painter the care of making visible [illegible] the eyes of the spectator certain lines of the image. Noth[illegible]ing would be easier than to furnish numerous examples of [illegible] this practice; it will suffice to cite one for the statues and another for the reliefs. The figures known under the

which an Athenian, Aristion, is represented in war costume. (Fig. 72).The ground has retained a dark tint on which is detached the light values of the flesh and lines skilfully arranged to isolate certain details like the shoulder of t the armor and the cloth of the short tunic; these have received a tone of frank red, whose vividness accents them on both the nudes and on the ground of the slab. One of the most important discoveries due to the excavations of the French School at Delphi brings us another argument. On the beautiful frieze of the treasury attributed to the Cnidians, the ground was painted blue, and if the arms, clothing and hair have retained traces of color, none are seen on the nudes. The artist has further taken precautions, that the colors of the accessories may not be confused with those of the ground. A certain warrior wears a blue helmet, but this piece of armor is very skilfully outlined by a red edge, and the eye thus clearly perceives its contour.[1] The painting of the reliefs thus tends to a new system, that will c cause sustained values to prevail on the grounds; to continue a comparison borrowed from ceramic painting, the polychrome relief will recall in the general effect the general appearance of a vase on which the red figures rise from the dark ground."[2]

Note 1.p.225. See the very precise indications given by Homolle relating to the use made of color on the frieze of the treasury of the Cnidians,(Bull. Corr. Hell.1896.p.589);. a frieze with blue ground. Lights in flat tints extend over the entire drapery, or limited applications on borders, ornaments and other parts of the costume, such as the shoes, arms, helmets and shields; green with red edges. On the hair red, and red gilded. On the skins of animals, manes of lions red or greenish blue, to distinguish the two animals of a team.

Note 2.p.225. Collignon. La polichromie etc. p. 15-20.

On the relief as on the round, to save time, the sculptor sometimes left to the painter the care of making visible to the eyes of the spectator certain lines of the image. Nothing would be easier than to furnish numerous examples of t this practice; it will suffice to cite one for the statues and another for the reliefs. The figure; known under the

Moschephoros is one of the most curious monuments of the art of the 6 th century contained in the museum of the Acropolis; it represents a sacrificer bearing a young bull on his shoulders. While on the bull as on the face and the body of the man, the tool has been used to indicate beneath the skin the bones and muscles, of all the hair is only modeled the little locks around the brow and the long tresses falling before the shoulder; the back of the head has remained smooth (Fig. 100). It is the same for the beard, whose mass alone is represented by a projection of the marble forming there a sort of chin band. This apparent contrast and negligence allows but one explanation; the brush dipped in cinnabar or yellow ochre, the artist had used on the top of the head to trace the meshes of the hair, indicating the abundand hair and beard. The sculptor has used the same method on more than one relief. For example, see this frieze of t the treasury of the Cnidians already mentioned. There are many details that have been executed only by touches of c color; this was the case for the harness of the horses, for the inside s.raps of the shields, and for the rear plane of the sculptured figures, where the brush is charged to represent the wheels of the chariot, and the fronts of the cars seen behind the horses in the heroic combat.[1]

Note 1.p.226. Bull. Corr. Hell.1896. p.589.

An art that appeals for the aid of the painter, even when it has marble at command, cannot despense with using color when it makes its images of clay, whose yellow or reddish tone has nothing in itself to charm the eyes. These statuettes are further mostly of small size, the modeling with s some exceptions could be very summary, and the coroplath must be even more tempted than the sculptor to aid himself by the brush, whose raped procedures permitted him to furnish cheaply the products of his industry. This was done for all clay figurines contemporaneous with the statues and reliefs that we have studied, and this mode will continue till the last days of antique art; but in time the maker of figurines will carry more research and care into his part of the work; he will occupy himself in giving the tones of this illumination more variety as well as more softness.

To take into account this difference, it suffices to compare

a statuette from Tanagra on which the colors are well preserved (The Louvre possesses several in that condition), with the figure from Camisos, a faithful reproduction of which we present here (Pl. VI); this monument apparaently dates from the second half of the 6 th century.[1] We do not have to define the sense of this type, which numerous examples represent in Phoenicia and at Rhodes, but of which specimens have also been found in Greece proper and even in Sicily; we shall only occupy ourselves here with the coloring given to this image. Now what is first striking is that this coloring recalls the polychromy of the tufa sculptures of the Acropolis; here as on the Typhon and the works of the same school, the painter has employed only a very small number of colors, which he has placed on large areas. On the hair and the head is a tint of light brown, that is tinted red on the band tied around the brow. Some touches of a blue, that has turned greenish, indicate a tunic appearing only on the left shoulder. The entire remainder of the clothing, a peplos with two points falling in front, was painted a v vivid red tending to vermilion.

Note 1.p.228. This results for Heuzey from a very careful study made of types from the Rhodian workshop. Those that he believes to belong to the same time as the statues of the pediments of Egina are of a style much freer than our Fig., very similar to those reproduced in Pl. VII, 5 of his atlas. See Catalogue des figurines etc. vol. I. p.229, 232, and Les figurines antiques, pls 12, 13, 14.

The colors are here applied directly on the clay. After t the succeeding century, to give them a better support, the finguring will be passed into a bath of milk of lime before painting. This material will penetrate into the pores of the clay and will form a bright white tint on which the other colors will lie better and will show more vivacity. The industry of the 7 th and 6 th centuries did not yet know that practice, which the coroplaths will renounce only in the full decadence of the art.

"It would seem natural to suppose that the operation of coloring occurred before burning, so that the color should penetrate more into the clay and unite with it; but experience proves that all colors employed in painting the antique

fractures change but slightly: these are materials [illegible]
at low temperatures, and firing has destroyed them or at
least has modified the tints. They are applied cold, and
this is why the adhesion to the clay is very slight. The
preparatory coat itself in which will be sought a remedy
for this defect, will not succeed in giving real solidity
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the light again with the fresh painting of ancient days;
removing their covering of earth, almost always is lost
light coat of color that covers them. Dampness has render
[illegible]
one is sufficiently skilful to cause it to reappear without
damage, he is surprised to find their colors as vivid as
they were two thousand years ago. It is true that in the
light of day and in the sun, that this delicate tint fades
very rapidly. If we have few entirely painted statuettes in
our museums, this is because no caution was used in cleaning
them at the time of discovery, and that having mostly fa
[illegible]
earth, they were scraped with a knife or even washed. If
one takes the same statuettes, so carelessly despoiled
of their many colored ornament, and examines them under a
lens, he will always find in the folds of the clothing and
in the hollows of the clay some trace of the milk of lime
or of color applied on it. In brief, without fear of adv
ing a paradox, one can affirm that in spite of appearances
all antique statues of terra cotta were painted." 1

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sort of glaze sometimes applied on the nudes and the fac
on figures of great dimensions, see Pottier. Monuments a
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When we have treated of the architecture, we have [illegible]
to define the part that polychromy has played and to [illegible]
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by the monuments on which our remarks are based, when n
We have our reasons for insisting on this. Doubtless si
the Renaissance, edifices in western Europe have [illegible]

figurines adhere but slightly; these are materials fusible at low temperatures, and firing has destroyed them or at least has modified the tints. They are applied cold, and t this is why the adhesion to the clay is very slight. The p preparatory bath itself in which will be sought a remedy f for this defect, will not succeed in giving real solidity to the tones of the painting. Very few statuettes have seen the light again with the fresh painting of ancient days; in removing their covering of earth, almost always is lost the light coat of color that covers them. Dampness has rendered it very friable, and it falls off in little scales; but if one is sufficiently skilful to cause it to reappear without damage, he is surprised to find their colors as vivid as t they were two thousand years ago. It is true that in the l light of day and in the sun, that this delicate tint fades very rapidly. If we have few entirely painted statuettes in our museums, this is because no caution was used in cleaning them at the time of discovery, and that having mostly fallen into the hands of ignorant peasants or of dealers too much hurried, they were scraped with a knife or even washed. But if one takes the same statuettes, so carelessly despoiled of their many colored ornament, and examines them under a lens, he will always find in the folds of the clothing and in the hollows of the clay some trace of the milk of lime or of color applied on it. In brief, without fear of advancing a paradox, one can affirm that in spite of appearances, all antique statues of terra cotta were painted." 1

Note 1.p.229. Pottier. Les Statuettes etc. p.259. On the sort of glaze sometimes applied on the nudes and the face on figures of great dimensions, see Pottier. Monuments et Memoirs. VI. p. 135, 136.

When we have treated of the architecture, we have sought to define the part that polychromy has played and to measure its importance. The same question is proposed in regard to sculpture, and for one as for the other of these artsl we are interested in presenting images, that by fidelity in reproduction should give the reader the appearance presented by the monuments on which our remarks are based, when new. We have our reasons for insisting on this. Doubtless since the Renaissance, edifices in western Europe have gradually

lost color, but still the tradition of polychrome artistic
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into whose composition enter materials of various colors,
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amented by luxurious lines and the dead gold of old gold-
in interiors, which is detected in the olive of the cot...
on the dark brown of the oaken beams or the white wainscot.
and since the 16th century has never ceased to perform i...
part in the decoration of buildings. In these later times,
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they look on the tombs, mosques and palaces of India, Chin-
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surfaces of the walls and roofs, in the hollows and on the
projections of the mouldings, and on the ornamental figure...
Thus when it was demonstrated that antique art had not its-
elf disdained the assistance of color, that on the banks
of the Nile as in Greece, the boldest use was made of it,
men did not fail to see architects, emboldened by their ex-
amples, attempt in concert to reestablish color in its ri...

To attain this result, our architects have not all used
the same means. Attempts have not been equally
happy; but what it is important to state, is that cause o...
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shall expose the principal results of the discoveries that
have proved, that the Greeks of the classical age have em-
ployed color for decorating at least some parts of their te...
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It is not entirely the same for sculpture. When we shall
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lost color, but still the tradition of polychrome architecture has never been completely interrupted. Men have under their eyes in Flanders, Italy and Even France, buildings i into whose composition enter materials of various colors, brick or stone. One sees and damires chorches that are ornamented by narmonious lines and the dead gold of old mosaics. In interiors, gilding is detached on the blue of the coffers, on the dark brown of the oaken beams or the white wainscot, and since the 16 th century has never ceased to perform its part in the decoration of buildings. In these later times, men are charmed by the arts of the extreme Orient; now when they look on the tombs, pagodas and palaces of India, China and Japan, they find everywhere color in profusion on the surfaces of the walls and roofs, in the hollows and on the projections of the mouldings, and on the ornamental figures. Thus when it was demonstrated that antique art had not itself disdained that assistance of color, that on the banks of the Nile as in Greece, the boldest use was made of it, men did not fail to see architects, emboldened by these examples, attempt in corcert to reestablish color in its rights.

To attain this result, our architects have not all used the same means. All these attempts have not been equally h happy; but what it is important to state, is that cause of polychrom architecture has been very quickly won. When we shall expose the principal results of the discoveries that have proved, that the Greeks of the classical age have employed color for decorating at least some parts of their temples, we have almost feared lest we should be accused of l losing our time in breaking in an open door, as commonly said.

It is not entirely the same for sculpture. When we shall attempt to establish that sculpture also was never forbidden to associate color with form in a certain measure, as an indispensable element of beauty, we shall offend a prejudice that reveals i.self as more powerful and tenacious, than t that over which Hittorf and Semper triumphed. This prejudice is connected with the training that the eyes of the practician and of the amateur have received for three centuries. But the effect of habits so contracted, men have ended by losing even the memory of the former regime, and yet since

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lines must have necessarily been polychrome by even its [illegible]
sination. "Under the varied light of the gleam of stained
glass, on the warm and colored ground of the painted wall
a white surface could not extend without shocking the eye
for the middle ages colored to an extreme, and white itself
is the absence of all special color, being only a hole. [illegible]
er could a statue retain the raw whiteness of stone or [illegible]
marble without breaking the entire harmony of the edific[illegible]

Note 1.p.280. *Courajod. La Polychromie*, etc. p. 10. [illegible]
(*Extract from Memoires de la Societe nationale* etc. vol. [illegible]

This influence is confirmed by the facts, as proved [illegible] by the study of the monuments themselves and by the ment-ions contained in the texts of the times related thereto. [illegible] for churches, continued to color their figures, whether [illegible] be of wood or stone, modeled in stucco or clay. There are [illegible] nio, Mino da Fiesole, Rossellino, Benedetto da Majano, of all the masters of the 15 th century. It appears that Mi-chelangelo was the first Tuscan sculptor that resolutely [illegible] banished the use of color. That decided that great artist [illegible] is easily divined. His first works bear the mark of the [illegible] found impression made on him by the antique marbles, that that his patrons the Medicis had collected in their gard[illegible] and set in the walls of their palaces at Florence and Rome. Now if these marbles, washed by time and cleaned by the [illegible] of an ancient coloring, these were too faint to catch the eyes of those that sought there only the beauty of the [illegible] ment and of the modeling. No one noticed them and if [illegible] continued for some time to produce painted stuccos, [illegible] za terra cottas in the style of Della Robbia for the [illegible] ration of churches, castles and villas, the ostracism [illegible] ticised, that to render full justice to the form, [illegible] sculpture must do without the assistance of color. In [illegible] ces, the same doctrine prevails although a little less. [illegible] the 15 th century the polychromy of sculpture was [illegible]

our noble Romanesque and Gothic architecture are better known, one can affirm that the statuary completing those buildings must have necessarily been polychrome by even its destination. "Under the varied light of the gleam of stained glass, on the warm and colored ground of the painted walls, a white surface could not extend without shocking the eyes; for the middle ages colored to an extreme, and white light is the absence of all special color, being only a hole. Never could a statue retain the raw whiteness of stone or of marble without breaking the entire harmony of the edifice."1

Note 1.p.230. Courajod. La Polychromie , etc. p. 10. 1888. (Extract from Memoires de la Societe nationale etc. vol.48).

This influence is confirmed by the facts,as proved both by the study of the monuments themselves and by the mentions contained in the texts of the times related thereto. Italian sculptors, even when they had ceased to work only for churches, continued to color their figures, whether made of wood or stone, modeled in stucco or clay. There are cited the colored statues and reliefs of Donatello, Verrochio, Mino da Fiesole, Rossellino, Benedetto da Majano, of all the masters of the 15 th century. It appears that Michelangelo was the first Tuscan sculptor that resolctely renounced the use of color. What decided that great artist to take this part and his contemporaries to follow his example is easily divined. His first works bear the mark of the profound impression made on him by the antique marbles, those that his patrons the Medicis had collected in their gardens and set in the walls of their palaces at Florence and Rome; now if these marbles, washed by time and cleaned by the restorers to whom they were left, still retained some traces of an ancient coloring, these were too faint to catch the eyes of those that sought there only the beauty of the movement and of the modeling. No one noticed them and if men c continued for some time to produce painted stuccos,and glazed terra cottas in the style of Della Robbia for the decoration of churches, castles and villas, the opinion was established, that to render full justice to the form, grand sculpture must do without the assistance of color. In France, the same doctrine prevails although a little late. In the 15 th century the polychromy of sculpture was then the

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Foot; one then sees in Flanders celebrated painters, like a
Maître Beauneveu and Jean Van Eyck, called to complete the
task of the sculptor. [illegible]
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zontal to it. The statues of terra cotta of the natural [illegible]
that ornament the facade of the chateau of Gaillon were [illegible]
laid and gilded. The decoration of the chateau of Madrid
executed for Francis I were also in the same style. If af-
er the death of that prince French sculptors in imitation
of Italian began to drop that custom, there will still be
like Germain Pilon, who until about the end of the century
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to the beautiful funerary monument, whose principal fig-
is now in the Louvre, the robe clothing the chancellor de
Birague was formerly painted red.

In the following century, the principle of [illegible]
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rarely could one cite here and there any infraction of the
custom, like that allowed himself by Pierre Puget, when he
gilds and colors the draperies that he sculptured to the
facade of the arsenal at Toulon; but this is merely an ex-
could be explained by the ornamental character of those images.
When the same artist sculptured his Andromeda for the [illegible]
he refrained from giving the least touch of color, and [illegible]
nor does not appear any of the marbles, which decorate the
alleys and shrubbery of Versailles; for one nowhere [illegible]
[illegible] one wanders in those gardens or in those of Marly, [illegible]
[illegible] of season does one see on the background of verdure [illegible]
stand of vivid yellows and light blues of those ladies,
whose gaiety charmed the eyes of the visitors on returning
from their [illegible] in Italy. [illegible] sculptors that work
for the king and the court [illegible] forced all use of
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rule. Our entire Burgundian school practised it decisively and desived very happy effects from it, as one can prove in Dijon and at the Louvre itself before the tomb of Philippe Pot; one then sees in Flanders celebrated painters, like A Andre Beaunevere and Jean Van Eyck, called to complete the work of the sculptor. Practices so strongly rooted could n not disappear in a day. During the entire first half of the 16 th century, Michel Colombe and Antoine Just remained faithful to it. The statues of terra cotta of the natural size that ornament the facade of the chateau of Gaillon were painted and gilded. The decoration of the chateau of Madrid executed for Francis I were also in the same style. If after the death of that prince French sculptors in imitation of Italian began to drop that custom, there will still some like Germain Pilon, who until about the end of the century continued to spread color on wood, stone and even bronze. On the beautiful funerary monument, whose principal figure is now in the Louvre, the robe clothing the chancellor de Birague was formerly painted red.

In the following century, the principle of monochrome statuary triumphed in France as beyond the mountains. Scarcely could one cite here and there any infraction of the custom, like that allowed himself by Pierre Paget, when he gilds and colors the cariatids that he sculptored io the facade of the arsenal at Toulon; but this is merely an exception explained by the ornamental charm of those images. When the same artist sculptured his Andromeda for the king, he refrained from risking the least touch of color, and color does not appearon any of the marbles, that people the alleys and shrubbery of Versailles; for the stronger reason that one nowhere in those gardens or in those of Marly, Vaux or of Mendon does one see on the background of verdure the gleam of vivid yellows and light blues of those faiences, whose gaiety charmed the eyes of the Valois on returning f from their campaigns in Italy. Famous sculptors that worked for the king and the court thenceforth forbad all use of c color. Polychrome sculpture was later prictised only by obscure image-makers, especially in the distant provinces, w who gained their living in the service of churches, occupying themselves in repairing or replacing the ancient colored

images, figures of virgins or saints, shepherds bending over the mangers at Christmas, women and apostles grouped around tombs, that recall the burial and resurrection of Christ. In these conditions were employed very many artisans; but while these gradually rejuvenated the appearance of their principal types; they never aspired to carry into the fulfilment of their task the least care for invention and originality. To convince one's self of this, it suffices to vieu the statues of painted plaster, that all around S. Sulpice are shown in the windows of licensed furnishers of the rural clergy.

Then it is not under the influence of this inferior industry, that very recently French sculptors have again commenced to occupy themselves with polychrome statuary, and to ask themselves if its methods did not have their reason for existence, if by them they could not acjuire resources and produce effects, that might chance to please a public whose taste had become broader. There was still again here to be taken into account the arts of the extreme Orient and of c curiosities aroused among our contemporaries. This met with them and admired their a sculptor, who was no less a bold colorist, than the architect with whom he collaborated. However, what particularly contributed to overcome resistance and to cause conversions were the assertions of the historians of western art. Whether these studied antique art or that of the middle ages and of the early Renaissance, they had reached identical conclusions, not without themselves experiencing some surprise; they had recognized and had demonstrated, that neither the sculptors of ancient Greece nor those of France and Italy, before the triumph of what is called academism, had presumed to separate form from color with absolute rigor.. In the evolution of statuary it was a novelty, the divorce pronounced by an esthetics of very recent date between two elements, that abstract thought can can distinguish, but which in nature mutually inspire each other. Statuary is required to subordinate one of those elements to the other, color to form; but subordination is not suppression, and the examples of great schools, whose memory we have recalled, suffice to cause to be comprehended what advantage the sculptor can find in certain c

in certain cases by having recourse to tde painter, so that with a light hand he adds to the work of the chiselthe discreet caress of color.

When by the combined efforts of archaeologists and are critics, the opinions of connoisseurs were warned and prepared, some artists were seen to attempt to restore polychrome sculpture. This was natural polychromy that was chiefly practised by those, who took the initiative in these innovations, or rather in this return to a past long despised. The example was given by Grimart in the restoration of Athena Parthenos executed by him more than 50 years since for the duke du Luynes; but it was only about the end of the last century that attempts were multiplied and the public took a taste for them. Men undertook to combine onyx, stones of different colors and dark or yellow metal with the whiteness of Parian, Carrara, or the more tender tints of ivory, to contrast colored draperies and the lightness of flesh. We shall limit ourselves to recalling the busts of Cordier, the elegant statuettes of Riviere, the Heloise of Allouard, the Bellona of Jerome, the Gallia of Moreau-Vauthier, with the collaboration of Dampt, and especially that beautiful figure of Nature disclosing her secrets, that Barrias exhibited in the Salon of 1899.[1] These attempts were connected with the tradition of the chryselephantine statuary of the Greeks; they were favorably received. From the same effort and the same taste came other attempts. The ceramists Chaplet, Dalpeyrat, Lachenal, Muller, etc., applied themselves to revive and acclimate among us the beautiful art of Della Robbia. One can judge of the effect obtained by the Bakers and A. Charpentier, which are attached to the walls of the old churchxx in the square of S. Germain-des-Pres. A method of the same kind was taken by Henri Cros with his opaque and colored glass pastes in his project of a mural fountain (museum of the Luxembourg). The personages are there detached in light from a glaucous ground, whose tone recalls that of running water.

The success of these experiments encouraged other bold artists. They came not only to juxtapose materials of different kinds and colors, but to paint marble as did the Athenians in the 6 th century B.C. The masterpiece is perhaps the Ta-

Tanagra of Jerome, that belongs to the museum of the Luxemburg since 1890. This is a figure of a nude woman, which personifies the charming industry of the Greek coroplaths; she holds in the left hand and exhibits, as if she had just finished it, one of those statuettes to which the little B Beotian city owes its celebrity. The figure is a dancer leaping within a golden circle and is entirely colored; it reproduces the tones found on terra cottas that have not lost the ornament that they once received from the brush; but on the large statue the artist has employed polychromy only with a reserve, that even becomes timidity. A scarcely sensible brown on the hair, a little black in the eyes, a little rose on the lips and on the nipples of the breasts, is all that represents the part of color, and again from the time that the statue was exhibited for the first time, the simple water colors have faded much. The sculptor only made an experiment there; he did not occupy himself then in giving these tones the necessary permanency, a result easily obtained by preparation with wax; this was the means employed for that purpose by the ancients. By penetrating the pores of the stone, the wax further aids in making the marble more resistant to atmospheric influences. However, what remains in the Tanagra is the softness of the white of a soft amber color, that the sculptor spread over this body of the woman. This tint is not a flesh tone; yet it has something much b better than the natural tone of the stone, and recalls the warmth of the living flesh; it makes the raw whiteness of the neighboring marbles appear cold and hard. The artist solved in the practice the problem discussed at great length by our archaeologists.[1]

Note 1.p.234. See the study of Collignon on this figure; Une statue polychrome etc. (Revue de l'Art etc.vol. VI. p. 191-198 and pl. in heliogravure).

Note 1.p.235. Gerome carried polychromy farther in more recent works. It is more boldly practised on a bust of Sarah Bernhardt in marble, that I saw with him. The hair is tinted black. The eye is dark blue. Silver tones are scattered on the neck. In the stame studio was seen a dancer in ivory and marble. The ivory is reseeved for the nudes, its veins give the feeling of the flesh. The hair is blond and

and the cheeks are rosy. On the neck isa golden necklace. The drapery is green and white.

Is it desirable for these examples to find imitators, or to put the question in the same terms as used by one of the most refined connoisseurs and most learned historians of a ancient art, G. Treu, should we paint our statues?[2] To reply in the affirmative as we should be tempted to do, it would be necessary, like the author of the judicious and intelligent essay whose reading we recommend, to be able to insist on the prudence properly observed in the execution of the projected reform, in order to adapt polychromy to the conditions of a climate neither that of Egypt nor of Greece, and to the tastes of a civilization differing very greatly from that of the Christian middle ages. It would be necessary to entirely state a programme, to indicate all the stages of the route that the promoters of this reaction would have to follow to attain their aim, finally to show how under penalty of meeting only with indifference or hostility, they would be required to make the transition from the existing regime in sculpture to that to be restored to honor; only at that price could they have any chance to accustom the eyes of the public again to plays of color. The first result to be obtained is that one should interest himself in the attempts made in that way; if they are adroit and d discreet, to curiosity will soon succeed sympathy, and men will commence again nearly everywhere to seek pleasure from effects long forgotten, to appreciate their expressive value and to take a lively and sincere pleasure in them.

Note 2.p.235. Sollen wir unsere Statuen bemalen? An essay by Prof. Dr. Georg Treu. 1884. On the exhibies in polychrome sculpture made in Germany in recent times, see by the same; Max Klinger als Bildhauer. 1900.

We can here only restrict ourselves to noting the encouraging experiments made by the artists in the matter of the doctrine, whose historical claims we have endeavored to recover and illustrate. It belongs to them to speak the last word in this discussion; now far from protesting in the name of routine or of a narrow esthetic dogmatism against conclusions reached by the learned, they bow before them; several, and not the least among them, have already endeavored

to become inspired to produce works that should confirm the correctness of our theories. We can only be grateful to them for these, and we expect and hope much from their goodwill and loyal assistance. If there be sculptors that have chanced to make good in this difficult undertaking, these are especially the French sculptors, with their influence on o opinion, with the strong tradition of knowledge and of the great taste deposited in them, with which they know how to place in their efforts both invention and discretion, prudent wisdom and firm boldness.

Chapter IX. Sculpture from 776 to 480.

Divisions and plan of this study.

In a study of the whole, we have sought to state the ideas and to interpret the sentiments that archaic sculpture proposed to express; this was to indicate the themes that it treated by preference. We have shown how the religion, institutions and customs of the Grecian people favored the development of sculpture and in what sense they orientated it. We have finally stated what materials were employed by the statuary, and in what spirit he placed them in the work. These observations apply in a general way to all works dating from the period in question. The traits mentioned are found more or less marked everywhere; we shall see nearly all of them maintain themselves and persist in the course of the following centuries. The surroundings in which this evolution is produced will be modified but very slowly. T The causes that we have tried to reach in their action exerted on the first manifestations of Grecian genius will not exhaust the efforts for a considereble time. Thus we f find henceforth that we have defined the permanent charecteristics, which until the last hour will form the originality of the arts of Greece, that in spite of so much destruction, we are best able to appreciate in the rich diversity of its simultaneous and successive creations.

We now have to study this variety itself, such as in space and time it displays itself with marvellous amplitude. An active and fruitful life like that of Grecian genius cannot be conceived without this variety, no more in the domain of art than in that of letters; this is explained both by the very long duration of that life and by the vast extent of the separated countries and scattered islands, where from the columns of Hercules to the extremes of the Euxine were built and prospered the Hellenic cities. The Greek people never formed a State in the modern sense of the word, one of those States of little value except by their capital, around which gravitate as humble satellites the provincial cities, as we say. The entire history of a people resolves otself into that of the cities among which it is divided. Cities of unequal importance, which all believe themselves having equal rights to complete independence, is what is

discerned by the eye of the historian. The natural obstacles or the distances separating all these cities further do not condemn them to an isolated life. Constant relations connect them with each other. Weak or strong, located on t the continent or on the islands, these cities continually exchanged with each other their ideas and the products of their soil or of their workshops. In pairs or groups, they concluded agreements of amity for peace and war, while at other times they engaged in single combats or rather confederated to engage in bitter strife, league against league. Thus they always are in contact with each other; but they never come to mix or are confused. Each has its gods and worship, its laws and customs, and often a special dialect; it has its particular industries, and it has its literature and arts, when it is opulent and populous, when high ambitions are allowed to it. Consider Grecian poetry and its principal kinds; among these may be said to be not one, which by its origin is not connected with a single city or a group of neighboring and closely related cities, not one that least during its formative period, with the themes and rhythmic forms that determine it, has not had there its own d domicile and true native land within the limits of some privileged district.

It is with art as with letters; the effort is distributed and the production is localized in the same manner. Doubtless there are not so many schools as cities. Greece could not supply such an expenditure of invention, however overflowing it was with life and sap. Besides what defines a school is a certain fashion of seeing and of rendering nature. The different systems of interpretation comprised in sculpture respond to different tendencies between which hesitates the mind of man, when he undertakes to express ideas by forms. Now always from one century and one people to another, one sees the same methods reappear under different appearances and names. Each represents the momentary triumph of one of the primordial tendencies, that in turn prevail according to place and time; criticism and its analyses have no trouble in demonstrating that these are in very limited number. This has restricted the number of its schools among this people, in which the independent cities are counted by

hundreds, and where art was everywhere more or less in honor. There is no school in the proper sense of the word, except where was inaugurated an original method of expression, where was created a style, which by the instruction in the s studio and the prestige of success, was transmitted to the artists working near the master, to his contemporaries and his immediate successors. According to circumstances the e effects of this action are prolonged for a longer or shorter time and are propagated more or less farther. An hour will come in the evolution of Grecian art, in which by virtue of masterpieces everywhere imposed for admiration, Attic art will reign almost without a rival in the Hellenic world. But in the 6 th century there exists nothing like that voluntarily accepted supremacy. Everywhere the painter and sculptor do their best, to embody the gods or heros born from the imagination of the poets, to represent the myths that these have related, finally to realize a certain conception of beauty. This the age of ardent and sincere research, of those experiments that gradually form the education in sculpture. These attempts are undertaken by each regional group of artists, and are pursued at their will with entire independence; thus each of them has its inclinations, preferences, its entirely personal action; it has laid out for itself the paths in which it proceeds to the solution of t the problem. All these groups are further in constant relations with each other; if one perfects the methods of execution and succeeds in better differentiating the types, all will soon have profited by the advance made by the initiative of a certain school, to which will return the merit of having been for the moment most inventive and most innovating. About this time by the coexistence and the concurrence of local schools, Greece best justifies the definition, that has often been given, that it is both unity and diversity; never has the whole had more unity in the effort, in common aspirations toward one ideal, and more diversity in the work, in the multiple creations of the Hellenic mind and genius.

This archaic Greece which produced so much, this Greece that scarcely reveals itself to our curiosity except by monuments nearly all anonymous and generally more or less mutilated, what makes us best understand it is the Italy of the

Renaissance. The latter is better known to us by written d documents; but what first of all gives us a living and faithful representation of it is all that remains to us of the works of its artists, scattered in the museums or still forming rich and beautiful entireties in the noble edifices in which they are incorporated, in spite of so many losses forever to be regretted. No part of the world has seen such an abundant and brilliant blossoming; one cannot find elsewhere sucr direct and striking analogies. Among the autonomous cities that all nourish high ambitions, and claim to eclipse their rivals by their superiority in the arts, there is the same emulation and the same division of labor, each producing a different note in this concert of efforts. In the f first years of the 14 th century at Florence, Giotto opens the way in which will engage so many illustrious masters, who will cover by their frescos the walls of palaces and churcher of their native city and in the entere middle valley of the Arno; but quite near that and in another Tuscan valley, Siena already possessed in the course of the preceding century a school of painting, whose reputation long balanced in Italy that of the Florentine school. Leave Tuscany; pass the Apennines and on the other side of the mountains these centres of radiation will appear to you as numerous and as near together. For example, see Padua, where painting was cultivated very early; even at the moment when Mantegna was the glory of that school, it gave birth to the Venetian school, where one will soon learn how far the brush can carry the magic and charm of color, both in fresco and on the canvas.

It is the same for sculpture. In the 13 th century at Pisa suddenly and without any preceding sign to announce this p phenomenon, one sees disengaged from the marble by the chisels of Nicolas and Giovanni Pisano figures, in which one f feels by what these have in character of freedom, that the artist is inspired directly by nature, while the nobility of certain movements and of certain draperies evidences the intelligent curiosity with which he has studied the antique monuments presented to his eyes in that old Roman city. Soon after from the following century Florence, situated a little above on the same river, created with Ghiberti and Donatello

[illegible]

dent and very personal life. Their works have scarcely [illegible] the limits of their native city and its suburbs. There [illegible] they are found nearly all gathered together; thus for a [illegible] time they procured for their authors only an entirely [illegible] reputation. Only in our days, a criticism that wishes [illegible] and compare all has rendered justice to the rare qualities of strength and grace, that these artists have displayed; [illegible] would be long, of these chiefs of schools whose titles have recently been uncovered and brought to light by the histor- [illegible] churches and palaces statues and reliefs of exquisite [illegible] ornaments of exquisite design, that his pupils and workmen chiselled after his designs. In Lombardy is the group of sk- ilful decorators, who from generation to generation devoted themselves to decorate the Certosa of Pavia by their works. [illegible] Sansovino, who [illegible], carved in their tombs among allegorical figures and scenes of battles and triumphs, the effigies of all those doges, admirals and captains, that form the gran- deur of the republic and founded its vast empire over seas. [illegible] which does not also have its specialty, a form of art that [illegible] to it in particular. Guido Mazzoni and Antonio Begar- elli there are the brilliant rivals of the Tuscan Della Rob- bias in the sculpture of terra cotta, in which they are dis- tinguished, especially the former, by the boldness and [illegible] est brutal freedom of their realism.

[illegible]

an art, that today perhaps touches us more vividly and gives us more phofound emotions than the best works of Greece; but even when this Florentine art has conquered a sort of regal primacy in all Italy by the genius of Michelangelo, many c cities also posses sculptors whose talent lived an independent and very personal life. Their works have scarcely passed the limits of their native city and its suburbs. There also they are found nearly all gathered together; thus for a long time they produced for their authors inly an entirely local reputation. Only in our days, a criticism that wished to see and compare all has rendered justice to the rare qualities of strength and grace, that these artists have displayed; it has recognized and defined their originality. The list would be long, of these chiefs of schools whose titles have recently been uncovered and brought to light by the historians of Italian art. At Lucca, Matteo Civitali lavished in churches and palaces statues anf reliefs of exquisite grace, ornaments of exquisite design, that his pupils and workmen chiseled after his designs. In Lombardy is the group of skilful decorators, who from generation to generation devoted themselves to decorate the Certosa of Pavia by their works. At Venice, to the Lombardi and Bregni, Leopardo and later Sansovino, we owe, carved in their tombs among allegorical figures and scenes of battles and triumphs, the effigies of all those doges, admirals and captains, that form the grandeur of the republicand founded its vast empire over seas. There is not even a city of the second order like Modena, which does not also have its specialty, a form of art belonging to it in particular. Guido Mazzoni and Antinio Begarelli there are the brilliant rivals of the Tuscan Della Robbias in the sculpture of terra cotta, in which they are distinguished, especially the former, by the boldness and almost brutal freedom of their realism.

For the entire period fruitful in marvels, which is comprised between the appearance of Giotto and the death of Raphael, between the time when Ghiberti carved the doors of the baptistery of S. John, and when Michelangelo sculptured the superhuman figures of the chapel of the Medicis and of the tomb of Julius II, there can be no question of seeking the principal lines of the history in a long list of memorable

works and the names of artists arranged in order of dates. To adopt this method would be to condemn one's self to give the reader only a very false ideal of the life of this art and of its organic development. The chronological order, w while retaining its rights to be taken into serious consideration, must here subordinate itself to the geographical order. What will be placed in the first plane are the schools themselves, at leass all of them that have created a s style and original types. Each school will be studied separately like a living person, who had his infancy and youth, maturity and old age; according to the importance of the part that it played in the world of art, the monograph devoted to it will have more or less extensive treatment, and will offer more or less interest.

When the historian balances the work accomplished by each of these groups, he will necessarily take into account the sequence of the men and the works. By virtue of the same p principle, he will indicate the cities, that have distanced their rivals in this resurrection of the taste for the art and of the feeling for form. Besides, he will show the effort and progress operating at nearly the same time in different directions; but he will not restrict himself to establishing synchronisms based on a comparison of the monuments. Those collective entities, the schools are connected together by relations that their biography cannot lose from view. There was too little distance between the cities and the relations of politics and commerce were too close for them to be able to live isolated; between them were a constant action and reaction. Certain schools, like that of Siena in p painting and of Pisa for sculptore, were very precocious. Their examples aroused the genius that still slumbered at Florence. Giotto certainly saw and studied at Siena and in its vicinity the frescos of Duccio and his pupils. At Pisa the Florentine Arnolfo di Cambio were to learn the profession of a sculptor, which he practised at the same time as that of architect, and one of the last of the Pisan masters, Andrea Pisano, went to work on the doors of the baptistery of Florence near Ghiberti. In the 14 th and 15 th centuries was scarcely an artist of the first rank, that the calls of the princes and clergy did not induce to leave his native

city, and produce in other cities works, which served there as models. Thus Giotto went to paint at Assizi, Rome and N Naples; his masterpiece is perhaps the series of paintings that he executed in the chaple of S. Maria nelle arene at Padua. Likewise for Padua Donatello cast the first great equestrian statue since antiquity, that a city of Italy had seen erected on one ofiits places, the statue of Guattamelata. Sienese painters occupied themselves in decorating sometimes the churches of Naples and Sometimes the palace of the Popes at Avignon. The Florentines Orcagna and Benozzi Gozzoli covered by their frescos the walls of the Campo Santo of Pisa, and until the 16 th century, when so many primitive paintings were effaced to give place to those of Raphael and Michelangelo, there was no need to visit Florence and its monastery of S. Mark to taste the mystic grace of Fra Angelico da Fiesole; the charming master was also well represented in that Rome in which he died and was buried.

Why have we thus left ancient Greece for modern Italy? T There is only an apparent digression. By studying the Italy of the Renaissance, the critic succeeds in rendering an accurate account of the course that he must pursue to write the history of Grecian art; by aiding himself by the comparison thus initiated, he will fix the general arrangement of the principal lines of his plan. If he had at command monuments sufficiently numerous and as well preserved as those offered to the historial of Italian art, if he could cite evidence as explicit and as certain, he would no longer experience the embarrassment, and I might say almost the fear that he now feels before the difficulties of his task. He would then bring into full light, with their proper appearance the special characteristics, the great schools , each of which responds more particularly to one of the tendencies everywhere obeyed by art in one of the conjectured phases of its evolution. The analysis would be the same in many cases, merely carried farther. It resolves these groups into their elements; it distinguishes the different cities, that while pursuing the same ideal have had an unequal and personal part in that general work. In this history each of t these cities would have its page, that brief or lengthy would state what it had attempted eo the domain of sculpture.

Unfortunately, for undertaking a history of Greek art, o one cannot count on resources comparable to those offered by Italy to whoever desires to become its historian. In Greece certain schools are represented by quite numerous monuments; nothing or scarcely anything remains from others. Not because of their value or mediocrity have certain works survived and certain others have perished. Chance alone has controlled this diversity of fortunes. Here the sites of ancient cities have been abandoned. Far from the attacks of man, the edifices have only had to contend against the injuries of time, and beneath the rubbish of entablatures overthrown by seismic shocks, the sculptures of the pediments and friezes come to light, scarcely injured by their fall. On the contrary, urban life is prolonged and the past is d destroyed by the use of the materials again. It has sometimes sufficed for some lime kilns established in the midst of the ruins, to devour the entire work of a master. Hence what uncertainties and perplexities, when it comes to define the style of the different schools! A marble leaves the earth in Attica, Argolis, Laconia or Beotia; but the place where the find is made is not of itself a sure indication. Like the Italian artists, the Greek artists were quite nomads. Yet there are certain kinds of works, for example the funerary steles, that assuming a continued production and low price, could scarcely have been made except at the locality and by the artisans of the country. When these steles are found somewhere in numbers, very similar to each other, however hasty the execution, one has reason to seek there at least certain traits, that characterize the manufacture of the local school. Others by which this determination is completed, one is tempted to demand from works of greater value, from those figures of the gods and heros that decorate the temples; but those have never received a signature, or mostly come to us separated from the bases that bear the inscription. We are ignorant of the name and country of the artist; one is much hindered in making use of these marbles without inscriptions, and very frequently one does not know whether to credit them to the workshop of the country, or t that they were imported. To express some probable conjectures, one has recourse to indications furnished by authors

on the style of the principal chiefs of schools; but this information is meagre and confused; further, one can but v very imperfectly control it by the study of the works, with very rare exceptions, these being known only by copies made in the Roman period, copies that present only a more or less weakened reflection of the style of the original that they pretend to reproduce.

Many of our doubts would be removed if we had for Greek artists biographies, analogous to the Lives of the best painters, sculptors and architects written by the Tuscan Vasari, at the time when the star of the Renaissance declined and was going to be extinguished. In spite of all the gaps and errors found there, this collection still remains for the history of Italian art the principal source and starting point of all serious investigation. On the contrary for Greece, we have nothing to correspond to these notices written by a professional man, who had personally known the most glorious of the masters of whom he speaks, and who saw with his own eyes nearly all the monuments that he mentions. For lack of this assistance, we are reduced to question the dry and obscure compilation by Pliny, that brief history of sculpture contained in books 34, 35 and 36 of the Natural History. Pliny doubtless rendered us an important service, when to conform to the taste of his contemporaries, he judged it well to add to the description of metals, rocks and materials of all kinds, these chapters, that were in his mind only superfluous, yet have preserved for us precious extracts f from any Greek and Latin books now lost; but in studying w with some care, one only too strongly feels that the author himself was never interested in the arts of design, which he saw himself compelled to include in his encyclopedia. Occupied night and day in examining the two thousand volumes, whose substance he says that he appropriated,[1] did he never have leisure to behold with some emotion or even some curiosity a statue or a painting? He never worked excepting on the writings of his predecessors, and yet he read them too much and too rapidly to always find time to comprehend properly what he noted, or what his secretaries copied for him.[2]

Note 1.p.245. Pliny. H.N.Preface. Sect. 17,18.

Note 2.p.245. On his mode of working, see the letter of

Pliny the Younger, his nephew and admirer, to Baebuis Macer. (Letters. III. 5. Sects. 10-12, 14-16).

What we seek in vain in Pliny, circumstatial tales that replace the masters in the surroundings in which they lived, and that grouped around them their pupils and successors, accurate judgments that clearly define the peculiarities of their technics, can we demand them from Pausanias? He was not sufficiently intelligent to be able to become a refined connoisseur; but in the course of his travels he did not cease to have his eyes open, and he surveyed thousands of monuments; thus he did not forbid himself to give his opinion occasionally on questions of style and origin. He also frequently summarizes authentic documents; he cites the dedications and signatures that he has read inscribed on the bases of statues and on the architraves of edifices; but at the same time how many puerile tales he records without indicating reserves, how many false attributions are taken from the garrulous exegetes or sacristans, each of which to increase the expected gratuity showed the master's works to visitors, that he took through the sanctuary! There again the example of Italy can warn and enlighten us; modern criticism has had much to do to clear the ground encumbered by the boasts of guides and by interested pretensions of the curators and guardians of museums; it has had to reject hundreds of works of Leonardo da Vinci, of Michelangelo, Raphael and Titian, certainly apochrophal or justly suspected.

Assume a Pausanias less credulous and more judicious, yet it would not be always there in the form of a book, that o one would find the elements destined to compose the fabric of the history of the arts of Greece. When Pausanias names a sculptor or painter as the author of a work mentioned by him, he does not compel himself to recall either when the artist lived on his other titles to fame. He assumes that this date and these titles are known to the reader. This i information, that would have supplemented the insufficiency of the monuments, we should have found in other writers, if the treasury of ancient literature had been entirely preserved to us. In fact antiquity had its Vasaris, artists that undertook to write the history of the art that they practised with talent. Xenocrates af Sicyon, a bronze-worker and

pupil of Lysippus, appears to have carried into that study a re a remarkable spirit of observation and analysis; his principal care was to follow step by step sculpture in its ascending course, and to explain by the initiative of a famous master each advance accomplished. A little later at Pergamon, Antigone of Carystos, painter and sculptor, ornamented his tale more and continued it to his own time, and resumed the theme treated by Xenocrates. Pasiteles, an Italian Greek exhibited at Rome as sculptor and chaser, where he was much in fashion about the ciddle of the first century B.C. While chiseling marble and hammering metal, we know from Pliny t that he had published five books devoted "to all the celebrated works in the entire world."[1] There was also Duris of Samos, who lived in the 4 th century. Duris had never handled either brush or chisel; but the past of Greece in all its forms excited his curiosity. A work by him is cited with the title; On painters, and there is reason to believe that he was equally occupied with sculptors. He had a taste for anecdotes and related them with vivacity. Plutarch borrowed much from him, while sometimes asking what confidence was merited. According to all appearance, from him came most of those that Pliny inserted in his chapters.

Note 1.p.246. Pliny. H. N. XXXVI. 40.(Latin).

If the names of these authors with many others appear on the lists that Pliny made of his sources, one would be in error to conclude that he directly consulted their writings. The critics that have carefully studied that portion of his work agree in thinking, that he never read Xenocrates, Antigone, Pasiteles nor Duris, or that he profited by the treatises in which painters like Parrhasius and Apelles explained the theory of the art in which they were illustrious. Even when he invokes the evidence of these writers, one finds only a quotation at second and perhaps sometimes at third hand. It is especially Varro that succeeded Pliny, and who in his great work, Antiquities of human and divine things in 41 books, who also gave a summary of the history of the arts. Varro knew Greek well and had lived at Athens; d differently from Pliny, who had no other passion than for reading and loved the arts; he possessed bronzes and marbles, that decorated his rich library; but he had written 74

different works, which altogether made more than 600 books or volumes. When one produced so much, even if he lived 91 years like Varro, he did not always have the leisure to refer always to the sources. I imagine that for these chapters of his encyclopedia, Varro must also have very closely restricted the field of his researches; he would be content to translate and arrange one or more of the works that we have mentioned, mingling with them his memories and personal judgements. Thus proceeded nearly always those polygraphs, whose race was born in Ptolemaic Egypt. From Alexandria and pergamon to Rome and Constantinople, they follow each other thus, copying each other and at each borrowing, the newcomer feels that the curiosity of the public is lessened, and shortens the notice that he takes from his predecessors.[1]

Note 1.p.247. To appreciate the value of these indexes, one should consult the excellent edition that Miss E. Sellers has given of the chapters in question of three books of the Natural History(The elder Pliny's Chapters on the History of Art, translated by K. Jex-Blake, with commentary and historical introduction by E. Sellers, and additional notes contributed by Dr. Heinrich Ludwig Urlichs. London. 1896). In the learned and judicious introduction that opens the v volume, Miss Sellers has summarized well the earlier works, and has deduced from them conclusions or rather hypotheses, that seem best justified. We have only had to follow this very safe guide and to accord with her opinion. Since the publication of the work of Miss Sellers, the question of t the sources of Pliny has again given occasion for an important Memoir of A. Kalkmann, die Quellen der Kunstgeschichte des Plinius. Berlin. 1898.

If by the effect of these habits, Varro and especially P Pliny already scarcely worked except with abridgements or summaries, as called by our middle ages, where the author by eliminating all picturesque and living detail succeeded in condensing into a few pages the essentials of all science or of all history, there must be thenceforth but very few readers of writings like those of Xenocrates and of Antigone, which extended at length on a single thing. Thus there was no reason to multiply copies of manuscripts. When two or three great public libraries were burned, there was every

chance that it was no longer possible to find a single copy of those books. Not one of them escaped destruction. We have not even a fragment, nothing resembling those confessed borrowings made from earlier historians by Diodorus, Strabo a and Plutarch; these follow very closely the authorities to which they refer, so that one can know how the historian c called in evidence presented the facts, and sometimes even divine what was his procedure in composition and style. Nothing of this in Pliny, and it is only by conjectures that lead more or less to discussion, that one can discern what his statement owes to certain Greek authors, who furnished him with the primary elements. Of all that special literature, there has not come to us a single text of a quotation, a single authentic fragment.

Modern erudition has done its best to fill that gap, and none has succeeded better in this than Julius Overbeck. He applied himself to find and transcribe in the ancient authors all texts far or near, that relate to the lives of artists and their works. He has collected and grouped these texts under heads, that make this collection the most convenient and most useful of instruments of work. This is a p precious help, a book admirable in its kind, the Antiken Schriftsquellen zur Geschichte der bildenden Künste bei den Griechen;[1] the archaeologists always has it open on his table; but if the evidences so collected seem at first sight to form an imposing entirety, how many regrets and deceptions do they cause to those who undertake to profit by them! Borrowed from writers, most of whom have no competence in these matters, many of whom are of a very late epoch, they frequently contradict each other. Besides, between literary and art works are comparisons that furnish only very uncertain light; there are brief allusions, that were easily understood by contemporaries, but which embarras us more than they instruct us, that have not under our eyes the monuments which they saw; they make the discussions eternal, instead of deciding them.

Note 1.p.248. Leipzig. Engelmann. 1868.

In these conditions, the historian of Grecian art cannot conceive the hope of filling the framework, whose design is furnished by that in which are distributed the marvellously

varied creations of the genius of the Italian Renaissance, in an order that follows the very movement of the life. He will then resign himself to leave vacancies, not to fill a all the compartments as he would; but those should be suff-iciently spacious and the outlines must be sufficiently cl-early defined, that from today the known monuments fall in-to their rank, and that in future all that excavations bri-ng to light can find their indicated place near the works, to which they appear to be connected by their source and by the peculiarities of their style.

It is further impornant in this classification no. to mul-tiply the divisions too much, to sacrifice neither diversi-ty to unity, nor unity to diversity. It is essential to ab-use here neither divisions nor subdivisions. Most Grecian cities of some importance were workshops of sculpture; only a small number of those cities had schools in the proper sense of the word, i.e., groups of artists that have made innovations in the art, who have represented in it an orig-inal interpretation of the living form. It is important t that none of these schools should be forgotten; as far as permitted by the insufficiency of the documents, each of them should be judged and defined according to the charact-eristics marked in the monuments, that one believes it cor-rect to attribute to it. Between certain schools, these ch-aracteristics present very sensible differences in composi-tion and fabrication. Also on the contrary, only by slight shades are distinguished the works of schools, each of whi-ch had its independent life and its famous masters, as known by authors and by inscriptions; with some variations only in the choice of types and in porcesses of execution, it is the same manner of comprehending form, the same conception of the beautiful. These significant resemblances are found especially where cities are near neighbors, and where those affinities exist between them, created by the identity of race and the use of the same dialect, as well as the common part taken in the charges and advantages of the same polit-ical association.

The classification based on the study of the monuments w will thus correspond in a certain measure to that based on the geographical arrangement; but it must not be confused

with them. There are certain schools whose extent [illegible]
at a distance; they become overseas the metropolises of the
[illegible]
[illegible]
last analysis, it will always be necessary to return to the
[illegible]
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to the same ideal. Those schools are sisters german or al-
related in different degrees, and will be grouped in famil-
ies, and this mode of grouping will give results, that on
the whole will agree with those to which the Greeks arrived
when under the form of a fictitious genealogy dear to them,
[illegible]
the Ionians and Dorians in sequence of this history. In the
nature and quality of the works of art that we shall have
to estimate, one will feel manifested the opposition of the
two geniuses, that even by the evidence of the ancients, c
characterised the two most important and most visible por-
tions of the Hellenic race. Between the two will Athens ta-
ke place apart, that Athens which is located between the
two streams and at their confluence, and has received the
benefit of all those experiments made elsewhere by other
hands, and in the domain of sculpture as in that of lette-
rs of pure thought, has always said the last word and [illegible]
[illegible]

The three grand divisions that we propose to establish in
this history of archaic sculpture, following the method who-
se principle has been stated, will then be the following:

1. Asian Greece and the islands of the Aegean sea.
2. [illegible]
[illegible]
3. Attica.

According to one of the most authoritative masters of criti-
cism, [illegible]
[illegible]
idea was expressed, the number of monuments that came from
[illegible]
[illegible]

with that. There are certain schools whose effect is felt at a distance; they become overseas the metropolises of distant colonies, where men were inspired by their example, w while retaining some initiative and some liberty. In the l last analysis, it will always be necessary to return to the comparison of styles; according to this criterion will one conect together those schools which appear to have aspired to the same ideal. Those schools are sisters german or are related in different degrees, and will be grouped in families, and this mode of grouping will give results, that on the whole will agree with those to which the Greeks arrived, when under the form of a fictitious genealogy dear to them, they distributed the descendants of Hellen, their mythical ancestor, into several great families, among which the Ionians and Dorians occupied the first rank. We shall agin find the Ionians and Dorians in the sequence of this history. In the nature and quality of the works of art that we shall have to estimate, one will feel manifested the opposition of the two geniuses, that even by the evidence of the ancients, c characterized the two most important and most visible portions of the Hellenic race. Between the two will Athens take its place apart, that Athens which is located between the two streams and at their confluence, and has received the benefit of all those experiments made elsewhere by other h hands, and in the domain of sculpture as in that of letters and of pure thought, has always said the last word and has brought everything to perfection.

The three grand divisions that we propose to establish in this history of archaic sculpture, following the method whose principle has been stated, will then be the following.

1. Asian Greece and the islands of the Egean sea.

2. Peloponessus, central Greece, and Grecian colonies of the West.

3. Attica.

According to one of the most authorative masters of criticism, there is reason to establish another group, that of the sculptors of northern Greece. From the hour when this idea was expressed, the number of monuments that came from that region has not ceased to increase, and the studies made of them have rather opposed than confirmed the theory of Brunn.

[illegible]

itself felt much farther, even in the valleys of the Nest[illegible]
Strymon and Peneus. At Larissa and at Pella have also bee[illegible]
found works whose authors seem to have been inspired [illegible]
by examples of the Attic or of the Peloponnesian schools.

It seems proper to regard northern Greece, i.e., Thessaly, Macedonia, Thrace and the islands dependent on them as a neatral ground, where from different sides came the best a artists of the time. On the coasts of Propontis, in the Chersonesus and the Thracian archipelago, the influence of the Ionian masters appears to have been dominant; but it made itself felt much farther, even in the valleys of the Nestos, Strymon and Peneus. At Larissa and at Pella have also been found works whose authors seem to have been inspired rather by examples of the Attic or of the Peloponessian schools.

Chapter X. Sculpture from 776 to 480.

Asian Greece and the islands of the Egean sea.

1. Asian Greece; its Limits and Character.

The territory that we assign to the group of schools that represents the effort and contribution of the oriental Greegs is very vast. On the entire coast of Asia Minor from the extremity of the Euxine sea to the bay of Issos, the Grecian cities succeeded each other in a series, like the beads of a long and curved rosary. In the west of that peninsula they were very near each other, established at the mouths of all the fertile valleys and principal roads of the interior, mistresses of all the fine roadsteads and all well enclosed harbors. Elsewhere on the northern and southern shores they were scattered; there also they held positions that were best suited to the development of agriculture, i industry and commerce on land and sea. It was the same on all the great islands near the Asian coast, from those of the Thracian archipelago to Rhodes and Cyprus.

By the colonies that it had placed on the coasts of Colchis, Scythia and Thrace, this frontier Greece was seen in E Europe on large areas, where the barbarous peoples of the North gathered, either in the folds of the mountains without roads, or on the indefinite extent of the unknown plain. On the contrary, in Asia it adjoined kingdoms like Phrygia and Lydia, that early and by the intermediary of the Syro-Cappadocians, entered into relations with those great empires of the basin of the basin of the Euphrates, where civilization dated to such a distant age. Finally, these coasts whose contour was connected at one end to that of the Syrian shore, were the first that the Phoenicians frequented, when they first began to leave their fixed ports to roam the sea. From those ports that they had longest held as fixed establishments in Grecian countries, they latest retreated.

On the narrow band of country that Hellenism had appropriated around the exterior of Asia Minor were found the Eolians, Ionians,and Dorians about the 7 th century. The three great tribes whose union composed the Greek nation shared this territory and the islands, separated from it by straits crossed in an hour's sail. About the beginning of the historical period, between these groups were marked differences in th

in the dialects, institutions and customs. How and for what reasons could the historial of art believe himself to be in the right to bring together these elements, and to regard them as closely connected parts of one entirety? To justify the proposed fusion, we shall not insist on the simalarity of the climate and of the nature of the soil. What caused those very peculiar conditions of life in eastern Greece is, that it was entirely enclosed by mountains that served as a border for the plateau of Asia Minor, across which by the routes followed by the caravans of Nineveh and Babylon with merchandize that came from the industrial centres traveled ideas, and with the ideas were the symbols and art forms t that they expressed; they were also neighbors of the Phoenicians, and from the 7 th century by their example had entered into direct relations with Egypt. Whether its cities were Eolian, Ionian or Dorian, they furnished when necessary mercenaries to the armies of Psammeticos and of Amasis, or interpreters in the bazaars of Sais and of Memphis; few were not represented in the population of the Grecian colonies of the Delta. Nothing of the kind among the Greeks of Europe. The half barbarous tribes with which they were in contact by Epirus and Thessaly had nothing to learn from them; they lived on their own ground, or if to enrich their repertory, very poor in the time that they only practised the geometrical style, they likewise made use of models offered to them by exotic art, the types and motives of this art scarcely reaching them except by the intermediary of the Greeks of Asia.

If in this respect the situation is the same for all the oriental Greeks, on the other hand, these appear to us distributed along a great length of coast and on the numerous islands near those shores. When one looks on the map, he a asks himself what agreement, even tacit, could be established between such scattered cities, how there could be there in the matter of sculpture a common inspiration and some unity in effort. This is because this multiple and diffused world of Asian Greece had its vital centre, its heart whose beats were felt even to the extremeties of the body that it animated, and this centre was Ionia with its great and populous cities, industrial and commercial, Chios, Samos, Eph-

[illegible] and considerably [illegible], the citizens [illegible]
ence of having founded more than 80 colonies [illegible]
es of the Hellespont, Propontis and Euxine. [illegible]
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ents discovered in Lydia as on those from the cities of Ar-
sia, Greece and the islands dependent on them. Everywhere
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and impose the methods and types with which their profes[illegible]
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avel in the development and progress of the arts of design
ne then has in view particularly Ionia; Asian Greece and I-
onia are nearly synonymous terms for him.

In Greece the flight of poetry preceded that of sculpture by several centuries. The songs that furnished the frame [illegible] among the Aeolian tribes in Asia they began to write and t[illegible] e arranged in the manner of a poem; but if the Iliad and Odyssey came from them, this was by the work of the Ionian [illegible] Terpander in composing his poems of melodic types by the aid of elements borrowed from the Lydians and Phrygians, opened the way to Grecian music and the future developments also in that Ionian [illegible] one of the most charming [illegible] es of the souls of Greece, the one of [illegible] and of [illegible] out about the same time in Ionia with Archilochus, Anacreon [illegible] other [illegible] and other rhythms, whose effect was to le[illegible] original and brilliant. Callinus of Ephesus, was first se[illegible] ely interested in the elegy and in the concepts and perils of the city. Finally, what absolutely marks the preeminence of the Ionians and the superiority of their minds is the predominating part, that they played as creators of all [illegible] [illegible] of Miletus, Scylax of Caryanda, and as founders of t[illegible] science, that by perfecting from century to century the [illegible]

Ephesus and especially Miletus, the Miletus that held the honor of having founded more than 80 colonies on the shores of the Hellespont, Propontis and Euxine. There was truly perforem the work of invention and creation; there was formed a style whose impression is found as well on the monuments discovered in Lycia as on those from the cities of Mysia, Thrace and the islands dependent on them. Everywhere the artists trained in the Ionian workshops give the tone and impose the methods and types with which their professional education had familiarized them. When the historian speaks of the oriental Greeks and of the part that they played in the development and progress of the arts of design, he then has in view particularly Ionia; Asian Greece and I Ionia are nearly synonomous terms for him.

In Greece the flight of poetry preceded that of sculpture by several centuries. The songs that furnished the primary material perhaps originated in Europe in the Achaian clans; among the Eolian tribes in Asia they began to write and to be arranged in the manner of a poem; but if the Iliad and Odyssey came from them, this was by the work of the Ionian rhapsodists of Chios. Later among the Eolians of Lesbos, T Terpander in composing his poems or melodic types by the a aid of elements borrowed from the Lydians and Phrygians, o opened the way to Grecian music and its future developments. Also in that island expanded one of the most charming flowers of the spring of Greece, the ode of Alceus and of Sappho; but about the same time in Ionia with Archilous, Anacreon and Simonides, lyric poetry attempted other themes, invented other metres and other rhythms, whose effect was no less original and brilliant. Callinos of Ephesus, was first strongly interested in the elegy and in the contests and perils of the city. Finally, what practically marks the preeminence of the Ionians and the superiority of their minds is the p predominating part, that they played as creators of history and of geography, whech then originated with Cadmos, Hecateos of Miletus, Scylax of Caryonda, and as founders of the science, that by perfecting from century to century its methods of investigation, ended in becoming the modern science. Daughter of the curiosity aroused by the sight of the world, science commenced to attempt research in truth by the dedit-

meditations of Thales, Anaximander of Miletus, Bias of Priene, Anaximander of Colophon, Pythagoras of Samos and Anaxagoras of Clazomene. These men had divinations of surprising accuracy. Later discoveries have sometimes been merely the experimental confirmations of their hypotheses.

With the progress of industry and of the manual trades, the moment had come in which it also wished to translate t them into forms. Why then did not all its work in sculpture bear the mark of the powerful faculties, which had until t then been manifested only in its poetical and philosophical works? At the beginning of the 6 th century, the Ionian schools of sculpture are in advance of those on the European continent; but what escapes us are the starting point and the series of efforts by which these artists attained the degree of mastery then reached. We only possess very incomplete documents for attempting to mark the phases of this development. And nowhere has the soil of the principal cities of Ionia been sounded to the virgin earth or the solid rock, like that of the citadel of Athens in 1886. One cannot cite in Asian Greece any find, like that of the painted statues buried in the rubbish of the Acropolis, that would enable the archaeologist to attend the first attempts of the chisel.[1] When one finds the monuments in soft stone, they do not appear to be earlier than the sculptures in marble; they do not represent an earlier period of art, that succeeding sculpture in wood and continuing its technics. Ionian only reveals itself in the second peeiod of its evolution, already emancipated by the use it made of marble. Even for this peeiod, we possess only a series of archaic works of Ionian sculpture, in which one can follow from one generation to another the course and progress of the art; that forms the seated statues of the alley of the Branchides; but these series of images are so far from presenting to us the richness and variety furnished to us by European Greece, e either by the excavations of Athens and Eleusis, or those of the temple of Apollo Ptoos in Beotia. Thus here we cannot ascend to the origins except by analogy and reasoning, and even for the period when the chisel has already conquered some certainty and some freedom, one scarcely has any fragments whose true source is always accurately known. In the

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made at Assos two or three years since, scarcely revealed more than the arrangements and detached only the edifice [illegible] published in the Transactions of the Archaeological Institute of America. [illegible]

The reliefs that ornament the architrave and frieze of [illegible] ty in the history of the monuments of Ionian sculpture. [illegible] all those found in the region, whose limits we have traced. One cannot find there a trait that connects them to one rather than another of the three schools, that we believe ourselves able to recognize in Ionia. For these reasons, the the description of the sculptures of Assos will form a pr- [illegible]

2. The Reliefs of the Temple of Assos.

To the collaboration of the Aeolians and Ionians; or better said, to the concert of their sometimes successive and sometimes simultaneous efforts, that Asian Greece owes epic poetry and the most ancient kinds of lyric poetry, those to which remain attached the names of Alcaeus and of Archilochus. [illegible] dies the origins of architecture. Recent excavations have brought to light the very active part which the Aeolian architects took in the elaboration of one of the noblest forms created by Grecian genius, that of the capital called Ionic. They have also proved, that among the Aeolians on the island of Lesbos and on the main land, another type was either borrowed from Egypt or imagined, characterized by the exclusive use of foliage for the decoration of the capital, a type [illegible].[2] It [illegible] the ditions, it seems that we should expect to find in the series of sculpture entirely similar phenomena, and recognize there as well, [illegible] nearly related and nearly adjacent groups.

This foresight is not confirmed by the facts. Neither [illegible]

chain that one endeavors to restore, many links are wanting.

Note 1.p.255. The excavations that an Austrian expedition made at Ephesus two or three years since, scarcely revealed more than the arrangements and detached only the edifices of Roman Ephesus. On their results, see the summary reports published in the Jahreshefte of the Archaeological Institute of Vienna. Vol. III, supplement, p. 83; Vol. V, p. 54.

The reliefs that ornament the architrave and frieze of the temple of Assos forms a separate group of marked peculiarity in the entirety of the monuments of Ionian sculptures. By the choice of the themes that they represent and by the character of their execution, they are distinguished from all those found in the region, whose limits we have traced. One cannot find there a trait that connects them to one rather than another of the three schools, that we believe ourselves able to recognize in Ionia. For these reasons, then the description of the sculptures of Assos will form a preface to this study.

2. The Reliefs of the Temple of Assos.

To the collaboration of the Eolians and Ionians, or better said, to the concert of their sometimes successive and sometimes simultaneous efforts, that Asian Greece owes epic poetry and the most ancient kinds of lyric poetry, those to which remain attached the names of Alceus and of Archilocus. This fertile emulation of two families, of the tribe, we found again in the history of the arts of design, when we studied the origins of architecture. Recent excavations have brought to light the very active part which the Eolian architects took in the elaboration of one of the noblest forms created by Grecian genius, that of the capital called Ionic;[1] they have also proved, that among the Eolians on the island of Lesbos and on the main land, another type was either borrowed from Egypt or imagined, characterized by the exclusive use of foliage for the decoration of the capital, a type to which we have given the name of Eolian order.[2] In these conditions, it seems that we should expect to find in the history of sculpture entirely similar phenomena, and recognize that there as well, progress was made by the cooperation of two nearly related and nearly adjacent groups.

This foresight is not confirmed by the facts. Neither au-

authors not inscriptions have preserved to us the name of a single Eolian sculptor, and in the entire extent of the territory of ancient Eolis, has been discovered only a s single monument of archaic sculpture, that presents some interest, the series of reliefs of Assos.

The American excavations in 1881 corrected the errors committed by the explorer, who first made known the temple of Assos, and they increased the number of fragments found of its sculptured ornamentation. From the drawings of the architect who conducted that campaign, we have presented here the plan of the temple and the elevation of i its restored facade;[1] but we have not been able to accept the conclusions in which he ended. According to him the temple was only built in the 5 th century in one of the years following the battle of Mycale. It would have only a false air of very high antiquity. The traits giving it that appearance are explained by the provincialism of a little city lost in a remote district of Mysia.[2] What appears to us to render this hypothesis inadmissible is first the general system of proportions, such as results for this temple from the very figures of Clarke. The tables that we have made, according to the criterion of placing Doric temples in the probable order of time, place the temple of Assos between the old temple of Corinth and the most ancient temples of Selinonte.[3] Also see what agrees with the deductions that we have drawn from the members by which these relations are expressed; the edifice appears to date from a time when Grecian architecture is still trying experiments, that it will soon repudiate ar awkward and unwelcome. This is revealed by the method taken here to place the chief work of the sculptor in a memmer of the entablature, that only presents a smoote surface on all other temples. In fact if at Assos as on many other temples, there were ucwlptured metopes in the frieze on the principal facade, below these were other reliefs decorating the entire long band of the architrave, and even those first attracted attention by extending over a greater space. Now in 476 had already been built in all parts of the Grecian world too many Doric temples, for there not to be established certain rules, the result of experience, to which architects conformed in the general arrangement

of the gods, while reserving to themselves the credit of i-
novation in ise-lis.[1]

Note 1.p.267. Histoire de l'Art. vol. VII. pls. 34, 35,
[illegible]
at Assos. 1881. Boston. 1882. This conjecture is only pro-
posed there; Clarke promised to develop and justify it in
a later memoir, that has never appeared. At the moment we
go to press, we received the first part of the great m-
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at Assos, drawings and photographs of the antiquities and o-
jects discovered during the expeditions of 1881, 1882 and
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zig. The first part is the only one that we have seen, and
contains only the story of the excavations and the descrip-
tion of the agora. (No more ever published). Thus we cannot
know whether Clarke persisted in a hypothesis, which so f-
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Note 2.p.267. Histoire de l'Art. vol. VII. p. 241,
pls. C and D.

[illegible]
anomaly of less importance; this is the absence of drops
below the triglyphs on the architrave.

There is nothing in the character of the reliefs of As-
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stone of the architecture of the temple, [illegible] the mat-
erial in which they are cut, a trachyte of dark color and
coarse grain, contributes to give them a very rude aspect-
ness. It has been supposed that when new, they were covered
by stucco, which permitted a refinement that was wanting
[illegible] not fail to appear plausible; on [illegible]
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proved that he had recourse to that artifice was it not
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easily illusions, especially in the provinces how novices
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the ruins of the temple.

of the whole, while reserving to themselves the power of innovation in details.[1]

Note 1.p.257. Histoire de l'Art. Vol. VII. pls. 34, 35.

Note 2.p.257. J. T. Clarke. Report on the Investigations in at Assos. 1881. Boston. 1882. This conjecture is only proposed there; Clarke promised to develop and justify it in a later Memoir, that has never appeared. At the moment when we go to press, we received the first part of the great work in preparation for twenty years. Its title is:- Expedition of the Archaeological Institute of America. Investigations at Assos, drawings and photographs of the buildings and objects discovered during the excavations of 1881, 1882 and 1883, by J. T. Clarke, F. H. Bacon and R. Koldewey, edited with explanatory notes by F. Bacon. London, Cambridge, Leipzig. The first part is the only one that we have seen, and contains only the story of the excavations and the description of the agora. (No more ever published). Thus we cannot know whether Clarke persisted in a hypothesis, which so far as we know, has not been accepted by any archaeologist with any authority.

Note 3.p.257. Histoire de l'Art. Vol. VII. p. 5o1, 565; Pls. C and D.

Note 1.p.2o8. The temple of Assos also presents another anomaly of less importance; this is the absence of drops below the triglyphs on the architrave.

There is nothing in the character of the reliefs of Assos, that does not accord with the views suggested to us by the study of the architecture of the temple. Doubtless the material in which they are cut, a trachyte of dark color and coarse grain, contributes to give them a very rude appearance. It has been supposed that when new, they were covered by stucco, which permitted a refinement that has vanished. The conjecture does not fail to appear plausible; on many edifices of Greece proper and Sicily, the architect thus disguised the coarseness of the material; but now has it been proved that he had recourse to that artifice? Was it not by the discovery of still adherent fragments of stucco to the shelly limestone, especially in the crevices? Now nothing like this has been indicated here by anyone, that has studied the ruins of the temple.

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[illegible] ese objects now permits one to seize the idea of the indiv- [illegible] One is inclined to believe that the temple was dedicated t [illegible] at Troy from the time of Homer; she was so later at Acram- tion and at Paestum; she was certainly the great deity o [illegible] Hercules alone is recognizable by the quiver fastened on his back and the bow in the hands, who fills the entire field of the architrave with his prowess. Hercules was do [illegible] Assos. It suffices to recall a celebrated metope of Olym- does not one remember the connection established by the m n between the hero and Athena, the accredited protection Hercules?

[illegible] ns and is found today in the Museum of Fine Arts in Bost

On one of the sides of the Louvre, we see Hercules thre ing on the ground a massive monster with the body of a man and the tail of a fish. A Nereid or rather Triton, that holds astride down on the ground and subdues by his arm; (Fig. 101); as if frightened by the signs, six persons [illegible] of Nereids. A fragment found later shows us Hercules an [illegible] this meeting of centaurs, it can only recall the adventur [illegible] savage companions, tipsy with wine, from seeking a quarre with his guest, who routed and pursued them to Cape Mal [illegible] ful attendant Iolaus, who still bears the cup from which came the marvelous drunkenness. The hero is here not cove ed by the lion's skin. Only after the 5 th century was

The reliefs of Assos are divided between the Louvre and the Ottoman museum of Tchinli-Kiosk.[2] Comparison of all these pieces now permits one to seize the idea of the inspired artist, at least for the decoration of the architrave. One is inclined to believe that the temple was dedicated to Athena, whose head appears until the time of the Roman empire on the faces of all coins of Assos. Athena was adored at Troy from the time of Homer; she was so later at Adramytion and at Pergamon; she was certainly the great deity of Mysia. In these reliefs however, nothing recalls the goddess; Hercules alone is recognizable by the quiver fastened on h his back and the bow that he bends, who fills the entire f field of the architrave with his prowess. Hercules was doubtless associated with the worship that Athena received at Assos. It suffices to recall a celebrated metope of Olympia, does not one remember the connection established by the myth between the hero and Athena, the appointed protection of Hercules?

Note 2.p.258. A single fragment was given to the Americans and is found today in the museum of fine arts in Boston.

On one of the slabs of the Louvre, we see Hercules throwing on the ground a massive monster with the body of a man and the tail of a pish. A Nereid or rather Triton, that he holds upside down on the ground and subdues by his hold; (Fig. 101); as if frightened by the sight, six persons of lesser stature walk off with gestures of terror, they must be Nereids. A fragment found later shows us Hercules shooting his arrows at three centaurs, that flee terrified before him (Fig. 102). The episode of the struggle with the demon of the sea was known by painted vases, on which is inscribed the name of the Triton above the vanquished.[1] As for this hunting of centaurs, it can only recall the adventure of Hercules with the centaur Pholos.[1]He had received the h hero in his cave as a friend; but he could not prevent his savage companions, tipsy with wine, from seeking a quarrel with his guest, who routed and pursued them to cape Malea. Standing behind Hercules is a person who must be his faithful attendant Iolaus, who still bears the cup from which c came the murderous drunkenness. The hero is here not covered by the lion's skin. Only after the 5 th century was est-

established the tradition of rarely representing him without that characteristic attribute.

Note 1.p.259. Friedrichs-Wolters. Die Gipsabgusse. p.6.

Note 1.p.260. The story is related at length by Apollodorus, Diodorus and Tzetzes. Other ancient authors allude to it. For representations, see Stephani. Erklärung einiger v Vasengemälde, etc. 1873.

Hercules plays in these two scenes the part of the principal character, and one can scarcely hesitate to seek him a also in a third scene, that occupies as much space on the architrave as the combat with the Triton (Fig. 103). This represents a banquet. Four bearded figures hold cups or jugs in their hands, and lie on couches with one elbow resting on a cushion. Before them,is a cupbearer; he turns his back to the cratera from which he has taken the drink that he p pours into the cup held out to him by one of the guests. It has been proposed to see here the feast offered on Olympus to Herculas, admitted to the rank of the gods, and we recognize the hero in the figure at the right. No attribute characterizes him; but what seems to designate the personage in whose honor is given the repast, is the band that his neighbor presents to him, as if to invite him to place around h his head the diadem, to which he has a right after his apotheosis.

The three reliefs placed end to end would cover about two-thirds of the length of the architrave of one end of the r rectangle. Thus there remains a gap to be filled; now the recent excavations brought to light one slab of the architrave, filled by two rampant sphynxes, winged and facing e each other, each having a forepaw resting on a ball supported by a slender little column.[2] The type of the sphynx seems to have been very popular at Assos. Other examples are found among the existing fragments of this decoration (Fig. 104), and the image of the sphynx appears on the reverse of some coins of Assos. There is then reason to assume that t the group of the two sphynxes was placed at the middle of the architrave above the door of the sanctuary. These were what we should call the arms of the city. Then one has only a very short space to fill, and for this purpose could be utilized in a restoration of the whole, the fleeing centaurs

on a fragment in Paris. The representation of the defeat w would thus be continued beyond the central escutcheon and that of the festival.

Note 2.p.269. Clarke. Pl. XVI.

When one has thus replaced on one facade of the edifice the reliefs that treat of the myth of Hercules, he has not exhausted the account of the fragments of sculpture collected on the site of the temple. Some of these formed a part of the architrave; this is learned from the presence on these slabs of a regula, that corresponds to the bottom of the triglyph. Further, the themes everywhere differ from those so far examined; they are only a series of combats of animals, bulls with heads locked together (Fig. 105), a passing wild boar, a lion that sometimes attacks a wild boar and sometimes a stag.(Fig. 106).

Was the architrave decorated by sculptures on the four sides of the building? This is scarcely probable; but with what we possess of sculptured slabs, there is sufficient to compose the architrave of a second facade, at the middle of which is seen the same escutcheon as on the principal facade. The museums of Paris and of Constantinople each possess the half of a relief reproduced in the group previously described (Fig. 104).

While taking that singular initiative of distributing reliefs over the whole or a part of his architrave, the architect of Assos still did not desire to deprive himself of the advantages offered to him for decorating his edifice by the traditional divisions of the Doric frieze; he has also placed sculpture between his triglyphs, but not everywhere. Several metopes have been found with plain surfaces, which gives reason to suppose that here, as on many other temples, there were sculptured metopes only in the frieze of the eastern facade.[1] The master of the work was contented to resume and repeat there several motives of the ornamentation of the architrave, detaching them from the context. These are the group of the two sphynxes facing each other, cut at a smaller scale, a wild boar rooting in the earth, a centaur running; finally a man pursuing a woman (Fig. 107) and two warriors in combat.

Note 1.p.263. Clarke. Report. p. 117. Only five sculptured

metopes are known, three of which are in paris.

Men have explained by the habits of construction in wood the placing of reliefs on the architrave of the temple of Assos.[1] It is a memorial of the time when to preserve and ornament the beams that formed the entablature of edifices, they were covered by sheets of metal, that the hammer had previously covered with raised figures and ornaments.[2] There was one of the survivals that we have had more than one occasion to mention. Also the reliefs of Assos by all the traits of their fabrication correspond well to what was produced by the rapid use of the chisel or the most hasty work, when these applications were in current use, or also stamping in the hollow of a mould; the same slight projection, softness of outline and absence of all internal modeling. For lack of other indications, these characteristics of the sculpture suffice as evidence of the remote data properly attributed to the edifice.

Note 1.p.264. Brunn. Griechische Kunstgeschichte. part II. p. 128. Collignon. Histoire de la sculpture grecque.I.p.184.

Note 2.p.264. Histoire de l'Art. vol. vi. p.557-559.

One reaches the same conclusion when he ascertains what place is held in this entirety by themes borrowed from Asian art. If there be one whose source cannot be questioned, this is indeed that which the sculptor has placed on guard on i its two facades: the group of the spynxes facing each other. The lirst would be too long of the examples of this motive that is found on the monuments of Assyria and Phenicia. The animals fronting each other are sometimes sphynxes and sometimes griffins or lions. The object interposed is sometimes a palmatium and sometimes a vase or column; but the typical arrangement always remains the same. One can say as much of the series of passing animals and combats occurring between the lion and wild boar, the bull or stag. Finally, there is a trait borrowed from the customs of Asia in the position given to the guests. They eat while reclining, while the heros of Homer sup when seated around the table.

If the sculptor of Assos thus borrowed largely from the repertory of the oriental workman, he attempted at the same time to introduce in his ornamentation the representation of national myths; we have seen what use he made of the deeds

of Hercules. This is a combination analogous to what one f finds on certain painted vases, that men now agree in regarding as the products of Eolian or Ionian workshops. There also abound scenes with subjects taken from the poetic fables of Greece,one sees appear bands of birds and quadrupeds, and factitious beings that the imaginations of the Chaldeans and Assyrians created, combats of monsters and of animals.[1] These ceramic painters and our sculptor have the same taste and methods; vases and reliefs were therefore contemporaneous.

Note 1.p.265. Pottier. Bull. Corr. Hell. 1893. p.431-438; Catalogue des vases du Louvre. p.511.

It is a significant trait that bears its date, the indecision here betrayed in the entire work of the sculptor. To decorate the spaces left for him, he hesitates between these exotic and conventional motives, that do not speak to the mind of the spectator, and the translation is into images of all those adventures of the gods and of heros, on which was exercised the fancy of the epic poets among his compatriots. He commenced to retrace thss on one facade the marvellous story of Hercules, and has represented three periods of it; but as if exhausted by that effort, to complete his decoration he has returned to the ordinary filling that required from him no labor of invention. He did not know how to continue the story that he had commenced, neither on the architrave of the second facade nor on the metopes. Now as later proved by the sculptor of Olympia, these lend themselves marvellously to the representation of the legend; between each pair of triglyphs is a place for one of the exploits of the hero.

One finds the traces of those exploits in even the details of the forms. For example, see the centaur. The sculptor h has multiplied this image. Now in these reliefs and the frieze the centaur appears sometimes as shown by classical art with the trunk of a man and body of a horse (Fig. 108), and sometimes with the body of a man joined behind the back to a horse (Fig. 102). We know from a number of monuments that sculpture thus began to represent the centaur, and this solution did not equal that which prevailed later. In the archaic type of centaur, the two kinds are not juxtaposed; t they do not combine in the unity of a strange and superior

[illegible]

not yet made his choice between them. This uncertainty ac-
cords badly with the hypothesis of an edifice erected and
decorated in the 5 th century.

If to fix the probable age of the work, we have not so far insisted on the character of the execution, this is because there is an unknown part; we do not know in what measure the appearance of these reliefs has been modified by the injuries of time. Taking the fabrication as presented in the actual condition, it is very summary. One finds an- [illegible]

On the other hand, the movement has an accuracy not without exaggeration, and this contributes to make the poses clear and expressive. Such are those of the Nereids present at the defeat of the marine monster (Fig. 101). And those centaurs, that in their flight no longer think of using [illegible] of the artist appears especially in the arrangement adopted to place on the same level at the top of the field the heads of all his personages, whether these reclined like the guests of the feast, like the Triton and Hercules, or [illegible] reduced the figures to which he assigned the vertical position; he has made one half smaller than the others.

One of the reasons alleged for a later date of these reliefs is, that they contain real or fictitious animals, [illegible] 105,106); but we have already proved a similar phenomenon among other peoples, and have given its reason.[1] [illegible] took the figure of man, they have given only a very imperfect image. Of animals so represented, some like bulls and goats lived under the eyes of the sculptor; as for the [illegible]

being endowed with both the strength and the beauty of the two different species that enter into its composition. This centaur with human legs would not be capable of making through mountains and forests the frantic races, that the poets love to describe. It is truly singular that the two types thus meet together in the same entirety; the sculptor has not yet made his choice between them. This uncertainty accords badly with the hypothesis od an edifice erected and d decorated in the 5 th century.

If to fix the probable age of the work, we have not so f far insisted on the character of the execution, this is because there is an unknown part; we do not know in what measure the appearance of these reliefs has been modified by the injuries of time. Taking the fabrication as presented in the actual condition, it is very summary. One finds no attempt made to give the form either elegance or accent. On the other hand, the movement has an accuracy not without exaggeration, and this contributes to make the poses clear and expressive. Such are those of the Nereids present at the defeat of the marine monster (Fig. 101). And those centaurs, that in their flight no longer think of using their useless arms (Fig. 102); but where the naive awkwardness of the artist appears is especially in the arrangement adopted to place on the same level at the top of the field the heads of all his personages, whether these reclined like t the guests of the feast , like the Triton and Hercules, or were standing like the cupbearer and the Nereids. Without embarrassment by the oddity of this disproportion, he has dwarfed the figures to which he assigned the vertical position; he has made one half smaller than the others.

One of the reasons alleged for a later date of these reliefs is, that they contain real or factitious animals, whose appearance has been well rendered by the sculptor (Figs. 104, 105,106); but we have already proved a similar phenomenon among other peoples, and have given its reason.[1] Mycenaean artists have treated animals admirably; but when they undertook the figure of man, they have given only a very imperfect image. Of animals so represented, some like bulls and boars lived under the eyes of the sculptor; as for the others like sphynxes and lions, he could draw their outlines

after oriental models. When it is necessary to estimate the age of a series of sculptures, the true criterion must be demanded from the character presented by the rendering of the human form; now the expression of that form here remains vague and soft. This indeterminateness itself distinguishes the sculptures of Assos from those in which we shall recognize the hand of Ionian workmen. All persons appear nude at Assos; one scarcely recognizes woman except by the absence of the beard. Below the busts of the Nereids a slight reduction of the stone seems to indicate the place of the belt; that is the sole trace of any clothing whatever to be perceived. Admitting that the brush intervened to complete these indications; it would have only done so very discreetla. There could never have been anything here comparable to the play of the fabrics, that we shall have to mention in even the most ancient works of the sculptors of Ionia. On the reliefs of Assos, all concurs in giving the impression of an art, that still has to seek its way. Its interpretation of nature has nothing personal, nothing constituting a style, or which at least foresees its birth. By the peculiarities of its architecture as by the composition and execution of the images that adorn it, the Eolian edifice retains a very primitive and exceptional character. It does not appear probable that it was erected after the first years of the 6 th century; perhaps it dates back to the last years of the 7 th. By its advantageous situation, the little city then enjoyed a prosperita, which suggested to it the ambition to build and richly ornament the temple, that dominated its acropolis; but perhaps the attempt was premature; in any case it exerted no influence on the later progress of the arts of design.

Note 1.p.267. Histoire de l'Art. vol. II. p.555.

3. School of Miletus.

For two centuries, Miletus was truly the queen of Ionia; it was predestined to that high fortune by the advantages of the position chosen for it by its founders. Slightly less distant from the great industrial centres of western Asia than the cities situated farther north, and also nearer Phoenicia, it was of easier access by both land and sea. The mouth of the cayster, which gave access to Smyrna, was early

lilies with sand, and on the other side, the upper [illegible]
of this little river was a blind alley. Beyond was only [illegible]
the edge of a steep tableland; but the valley of [illegible]
which is followed by the [illegible] road leading to Smyrna,
is narrower and shorter than that of the Meander; like [illegible]
it does not ascend to the edge itself of Phrygia. Milet[illegible]
was seated on the Latmic Gulf, into which and opposite it
flowed the Meander, the largest of the rivers of Asia Minor
[illegible]
the Messogides and the Latmos, as far as the western [illegible]
of the Phrygian plateau, forms a broad and fertile pl[illegible]
whose rich crops and animals fed Miletus, and there [illegible]
roads that bordered the branches of the Meander, these [illegible]
[illegible]
ia, Lydia and Phrygia,[1] [illegible] that the [illegible]
vans had sought as far as the banks of the [illegible]
[illegible]
[illegible]
view from the Meander. Today it is no more than a vast [illegible]
in whose marshy miasmas poison the air. Some fortunate [illegible]
[illegible]
[illegible]
[illegible] among clumps of reeds or tamarisks, on banks [illegible]
[illegible]
les from the sea. The appearance of these places was [illegible]
different in the 7th and 6th centuries B.C. There was [illegible]
[illegible] in which ships could [illegible] in the [illegible]
ex of the high promontories before disembarking [illegible]
as in one of the other cities with harbors opening on [illegible]
[illegible]
by preference, which had four enclosed ports, one of [illegible]
was reserved for warships, while the three others plac[illegible]
their quays at the service of the merchant ships.

Note 1.p.229. For the topography of the valley of the [illegible]
[illegible]
[illegible]
[illegible]
entire region of the lower Meander. In the atlas are [illegible]
made drawn after a very careful study of the ground. [illegible]
present the ancient actual state of the Latmic gulf.

filled with sand, and on the other hand, the short valley of this little rives was a blind alley. Smyrna was buit at the edge of a superb roadstead; but the valley of the Hermos, which is followed by the proncipal road leading to Smyrna, is narrower and shorter than that of the Meander; like that it does not ascend to the heart itself op Phrygia. Miletus was seated on the Latmic gulf, into which and opposite it flowed the Meander, the largest of the rivers of Asia Minor that flows into the Egean sea. All its low valley between the Messogides and the Latmos, as far as the western border of the Phrygian plateau, forms a broad and fertile plain w whose rich crops and animals fed Miletus, and where by the roads that bordered the branches of the Meander, there where were deposited the raw and manufactured products of Caria, Lydia and Phrygia,[1] with the merchandize that the caravans had sought as far as the banks of the Euphrates and Tigris. The bay to which converged all this movement of imports and exchanges was filled from antiquity by the alluvium from the Meander. Today it is no more than a vast marsh where marshy miasmas poison the air. Some Turcoman herdsmen, whose lean horses wander around the black tents, are all the living beings found there, with birds swimming in thousands among patches of reeds or tamarisks, on pools of stagnant water; the ruins of Miletus are found at 4.38 miles from the sea. The appearance of these places was very different in the 7 th and 6 th centuries B.C. There was a broad roadstead in which ships cound a refuge in the shelter of the high promontories pefore discharging their cargoes in one of the three cities with harbors opening on the gulf, Priene, Myus and Miletus; but they turned to Miletus by preference, which had four enclosed ports, one of which was reserved for warships, while the three others placed t their quays at the service of the merchant marine.

Note 1.p.269. For the topography of the valley of the Meander, consult the work so unfortunately unfinished, of Rayet & Thomas, Milet et le golfe latmique. 1877. It begins w with a very accurate and much colored description of this entire region of the lower Meander. In the atlas are two m maps drawn after a very careful study of the ground, that present the ancient actual state of the Latmic gulf.

[illegible]

[illegible]

its associates; but of all these cities, it had the greatest

[illegible]

it had founded, as by the movement of its industry and its

commerce carried farthest the action and influence of [illegible]

[illegible]

[illegible]

ma that placed on the scene the taking of Miletus by the

Persians, and the despair of that multitude torn from its

hearths and condemned to a distant exile, the spectators

assembled in the theatre of Bacchus were melted to tears,

and the poet was fined a thousand drachmas "for having re-

[illegible][1] [illegible]

One of the luminaries of Greece was extinguished. With Mile-

tus, all Ionia was stricken with death.

[illegible]

Given the character of the part that history attributes

to the Milesians, one could expect much from the research

[illegible]

that in art as in letters and sciences, the Milesians were

inventors and innovators. These hopes were not partially

[illegible]

excavations, that reached the most ancient layer. What has

delayed them so far is the unhealthfulness of this entire

district and the difficulty of living there. In the place

formerly occupied by the edifices of Miletus is now found

only a poor Turkish hamlet; between the proud name of Pa-

latia, "the Palaces," that it bears, and the misery of its

[illegible]

[illegible]

at the stage of the theatre and made soundings in the [illegible]

tery; but in spite of his energy, he was soon driven away

by fever. The excavations that Wiegand began on the same

[illegible]

[illegible]

[illegible]

broken up to serve as materials in a hasty rebuilding of the

walls executed at the time of the first Persian invasi-

[illegible]

In the confederation of the twelve Ionian cities, Miletus does not seem to have possed rights superior to those of i its associates; but of all those cities, it had the greatest force of expansion, and which by the number of the colonies it had founded, as by the movement of its industry and its commerce carried farthest the action and influence of Grecian genius. Popular instinct at Athens was not mistaken. W When in 494, Phrynices caused to be represented there a drama that placed on the stage the taking of Miletus by the P Persians, and the despair of that multitude torn from its hearths and condemned to a distant exile, the spectators a assembled in the theatre of Bacchus were melted to tears, and the poet was fined a thousand drachmas "for having revived the memory of a domestic misfortune."[1] Athens felt that one of the luminaries of Greece was extenguished. With Miletus, all Ionia was stricken with death.

Note 1. Herodotus. VI. 21.

Given the character of the part that history attributes to the Miletans, one could expect much from the researches undertaken on that territory; this could not fail to prove that in art as in letters and sciences, the Miletans were i inventors and innovators. These hopes were but partially realized; there have not yet been made on the site of Miletus excavations, that reached the most ancient layer. What has delayed them so far is the unhealthfulness of this entire district and the difficulty of living there. In the place formerly occupied by the edifices of Miletus is now found only a poor Turkish hamlet; between the proud name of Palatia, "he palace," that it bears, and the misery of its scarce inhabitants , the contrast is singular and striking. Rayet sojourned there for several weeks in 1872; he uncovered the stage of the theatre and made soundings in the cemetery; but in spite of his energy, he was soon driven away by fever. The excavations that Wiegand began on the same ground at the cost of Prussia, only uncovered edifices of the Hellenic and Roman ages. In the finds so far made, archaic art is only represented by some fragments of figures b broken ut to serve as materials in a hasty rebuilding of the walls executed at the time of the first barbaric invasions.[2]

Note 2. p. 270. Jahr. d. Arch. Inst. Arch. Anz. XVI. p. 191-199.

Investigations were easier and more fruitful on the site south and about 10 miles from Miletus, where still rise three of the tall Ionic columns of the celebrated temple of Apollo Didymeus. The Greek village of Hieranda is built on the very ruins of the sanctuary. These houses were only an obstruction; to completely uncover the foundations of the idefice, it was necessary to purchase and remove 15, and this compelled Rayet in 1873 and Haussolier in 1895 and 1896 to devote their efforts only to certain parts of the runins. On the other hand, those dwellings ensured a lodging to the explorer, who found himself there on dry ground and a rocky soil, a prolongation and termination of the long r ridge of Mt. Grion.

The temple that Rayet and Haussolier proposed to uncover contained no archaic art. Its construction was begun only in the 4 th century and was continued under the Roman empire without ever being finished; but earlier and on the same s place had been another temple, of which we know nothing, except that being founded on the site of an ancient Carian ser- sanctuary, it possessed an oracle not less famous than that of Defphi. A priestly family, that of the Branchedes, presided over the ceremonies of the worship, and dictated the responses that the prophet gave to individuals, cities and kings. This religion of Didymeus was not conceived without the interposition of this hereditary clergy, so that its n name was finally substituted in current use for that of the god himself. Men did not speak of the temple of Apollo Didymeus; they said the "temple of the Branchedes;" or more frequently by abbreviatinn, "the Branchides;" the last form was almost always used by Herodotus.[1] Modern learned men have followed that example; by the name of the statues of the B Branchides are designated the very ancient works of sculpture, that form a part of the decoration in the vicinity of the old temple, It was burned by Darius, when he obtained possession of Miletus.[2] The Branchides were deported into Bactriana; the statue of Apollo, the work of Kanechos, was transported to Ecbanana, from whence Seleucos caused it to be returned to Miletus nearly two centuries later.

Note 1.p.271. Herodotus. I, 46,92,157; II,159.

Note 2.p.271. Herodotus. VI,19; Pausanias. VIII,46-3 and

Strabo, VIII, 1-5, place the account of the destruction of the temple of the Branchides to Xerxes; then it could only have occurred in 479, when the king was conquered in Greece and returned into his own states, exasperated by his defeat; but he gives no details. To that allegation is opposed the very precise tale of Herodotus. He was born in a district bordering on the territory of the Miletans, and had visited Ionia less than a half century after the events the events related by him, and he could have gathered at the place the evidence of the last survivors of those who had fought with Histios against the generals of Darius.

If the temple was robbed of all its treasures, and then sank into the flames, it does not seem that the Persians would have taken the trouble to destroy the monuments of less dimensions, that the piety of the people had grouped on the road to the edifice. From the port of Panormos, where the pilgrims landed and the processions formed, a paved way ascended to the threshold of the sacred enclosure; it was about 3.13 miles long by 19.7 ft. wide.[3] Particularly in i its part nearest the sanctuary, this road was bordered by tombs and seated statues; there were also crouching figures, sphynxes and rampant lions. Ffrom the restoration of the w worship, men could not fail to respect these images, sole remains of an entirety, that recalled the ancient prestige of the oracle. When in the middle ages life withdrew from this district and the second temple of Apollo, at first changed into a church, had become a ruin in its turn, these marbles were saved by the desert formed around them. Half concealed in the sand that here rose above the head only, and there the entire busts of the statues, they began in the last century to attract the notice of travelers.[1] In 1858 Newton carried away to the British Museum ten statues with a lion and a sphynx, as well as various fragments, detached heads and a relief representing a dancing scene.[2] The ten statues taken away by Newton represent but a small portion of the images of this kind that border the way; he indicated the remains of other figures, and recently Haussolier uncovered the fragments of two of these effigies broken at the height of the girdle.

Note 1.p.272. Newton. Travels and discoveries in the Levant

1865. vol. II. p. 149. For the earlier mentions of discoveries, see a Catalogue of Sculptures in the department of Greek and Roman antiquities, British Museum, by A. Smith. vol. I, p. 17. 1892.

Note 2.p.272. Smith. catalogue etc. Nos. 7-21; Newton. Travels. II, p. 231-236.

The type is everywhere the same,that of a person sitting on a square seat with a high back. The feet projecting from the bottom of the garment and close together' the hands are placed on the knees. The bust is nearly upright, and the h head faces the front on the only figure that has retained it (Fig. 109). In this attitude is an air of solemn gravity and meditation, which corresponds well to the idea inspiring the donors and authors of these figures, a thought expressed in the inscription engraved on the leg of the chair of one of them;"I am Chares, son of Kleisis, chief of Teichioussa; the statue belongs to Apollo (Fig. 110)." This idea is what we have determined concerning the statues that are crowded in the Cypriote sanctuaries;[1] it is also that whose expression we find in the numerous images of young women, uncovered in the excavations of the Acropolis of Athens. At Cyprus and at Athens, the male and female worshipers a are standing; here all figures are seated.

Note 1.p.274. Histoire de l'Art. vol. III,p.257-258,581.

In the group of monuments of the alley of Branchides, male statues are in the majority' of the 10 statues possessed by the British Museum, only three appear to represent women by the modeling of the chest (Fig. 111). Viewed from a little distance, all these statues appear almost alike. All have the same attitude. Each has the same costume, an ample tunic with short sleeves and no girdle, that descends to the feet. Over this vestment is cast a mantle that passes under the right armpit, one of its ends falling from the left shoulder to the middle of the leg. Concealed under the stiff clothing, the form is only indicated in a general and summary manner. Yet on examining these statues more closely, one d does not have the impression that they are all contemporary; they form a series in which is marked the progress of the art from one statue to another. The only on that has retained its head has the most primitive appearance of all.

(Fig. 109). The face has suffered hoo much for one to have the least idea of the character attributed to it by the sculptor. The hair was spared more. Wavy in front, it is thrown bamk and hangs in long locks, not too stiffly, on the neck and shoulders. As for the body, nothing can be divined of the principal divisions and inflections beneath t the cloth that entirely covers it. Excepting the wrist where it leaves the sleeve, the arms are almost confused with the trunk, and in the bottom of the figure beneath the drapery that concleals even the feet, one neither finds the s separation of the thighs from the trunk nor the projection of the knees. As for the clothing, if the workmen adhered to indicating that it consisted of two parts, they did not attempt to recall by the fashion of the marble, that it was composed of two different materials, the tunic of linen cloth and the mantle of a woolen fabric. In statuary, by the design and relief of the folds the artist indicates the material; now here is no trace of a fold in the entire costume. If the mantle is distinguished from the tunic, this is only by a sight elevation of the surface and by the cast shadow of the contour. What the sculptor scarcely indicated, the painter certainly rendered visible; colored a vivid red or blue, the mantle must have been detached from the whiteness of the tunic. Every vestige of color has disappeared. On t the sleeve of one of the figures, that on which is read the name of Chares, one sees a fret engraved with the point; these line sketches served to guide the brush of the decorator.

Note 1.p.270. Histoire de l'Art. Vol. VIII. p.228.

There can be no question of successively submitting to t this analysis all these statues, to show how the artist dares more from one to another; two examples will suffice to prove the continuity of this advance. See the image of Chares (Fig. 110); its appearance is already quite different. If the legs are not yet indicated beneath the massive opacity of a double layer of cloth, the arms are already clearly detached from the trunk. On each of them a wide border is chiseled with decision and marks the end of the sleeve. On this slight grooves denote the goffering of the linen, while on the forearm the marble is smooth, where the flesh is nude. The feet have their toes carefully separated and project

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tanic forms in folds on the cast, where it is in contact

[illegible]

ed in the case of the fabric thrown over the shoulder, which descends to the height of the calf, passing over the knee; there are zigzag lines, that we find firmer and with sharpness

[illegible]

point are several thicknesses of cloth. Doubtless these folds with a cold parallelism are neither sunk nor raised;

[illegible]

make of this sort of effect.

As the last term of comparison, we will take the best preserved of the female statues (fig. 111). If in some respects it lends itself to criticism more than the statue of Chares, on the other hand, the execution is bolder and fresh. Here it is not only the relief of the arms that is pronounced; the outlines of the legs begin to appear

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ly attached to the trunk, and particularly they are too

[illegible]

massive and as if crushed. Thus there is such awkwardness but it is no less a decisive step that the artist made

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ess is yet more sensible is in the fashion of the drapery. The folds that prove the tunic between the legs and at t[illegible] stops no longer have the stiffness of the straight line; for this the sculptor desired to substitute the elegance

[illegible]

here the rather labored arrangement found on the statues of Chares. It is placed on the two shoulders; the ends fall in front on the knees; now there is already some skill in the rendering of these pendant ends of the woolen fabric.

beneath the bottom of the tunic; but what is especially remarkable is the arrangement of the drapery. There is here a manifest effort to approach more nearly to reality. The tunic forms in folds on the bust, where it is in contact with the skin; it presents them only on its lower part, where there is a certain distance between it and the smaller bottom of the leg. On the mantle are two systems of folds. The part of the vestment retained beneath the left armpit and enveloping the right half of the body, is sketched by oblique folds; on the contrary, vertical folds are presented in the part of the fabric thrown over the shoulder, which descends to the height of the calf, passing over the knees. There are zigzag lines, that we find firmer and with sharper angles on all archaic sculpture, showing that at this p point are several thicknesses of cloth. Doubtless these folds with a cold parallelism are neither sunk nor raised; but the sculptor saw their general direction; at least he had a presentiment of the use that his successors would make of this sort of effect.

As the last term of comparison, we will take the best preserved of the female statues (Fig. 111). If in some respects it lends itself to criticism more than the statue of Chares, on the other hand, the execution is bolder a and freer. Here it is not only the relief of the arms that is pronounced; the outlines of the legs begin to appear unber the tunic and before the seat. Doubtless these are badly attached to the trunk, and particularly they are too far apart; this mode of sitting lacks grace. The bust is also massive and as if crushed. Thus there is much awkwardness; but it is no less a decisive step that the artist made when he separated those lower limbs after the arms. Where progress is yet more sensible is in the fashion of the drapery. The folds that groove the tunic between the legs and at the sides no longer have the stiffness of the straight line; f for this the sculptor desired to substitute the elegance of the curved line. As for the mantle, it no longer presents here the rather labored arrangement found on the statue of Chares. It is placed on the two shoulders; the ends fall in front on the knees; now there is already some skill in the rendering of these pendant ends of the woolen fabric.[1]

Note 1.p.277. Furtwängler mentions a marble statue from Ephesus that presents the same type; it belongs to the British Museum (Meisterwerke, p. 715; Fig. 137).

With this statue one can compare as later examples of the same type, two female statues that Rayet found in the cemetery of Miletus;[1] we reproduce the one that seems to be the more ancient (Fig. 112). The pose and the costume have not changed; but the art is more advanced than in any of the marbles of the alley of the Branchides. The torso is less heavy, still apart, the legs are less so than on the statue of a woman described above. The movement no longer has anything ungraceful; on the entire image, the distribution and direction of the folds formed there by the tunic appear to be required by the relief of the forms on which is placed the clothing. The fabric is stretched over the chest. It is folded lower and is gathered at the height of the very open ange, that the thighs make with the bust. But the two legs are a smooth band descending to the ground; yet below the knees that touch the linen and push it outward, folds cross and mingle and are well placed. At the sides, between the tunic and the legs of the chair, the border of the mantle is seen to appear, that is also there merely cast on the back.

Thus completed by the addition of the marble discovered at Miletus, the group of statues of the avenue of the Branchides forms a series of similar monuments of capital importance for the historian of art. This series is the only one, for the period when the Greek sculptor was already master of the marble, and attempted to create his types and his style, that allows us to present constantly in a way his e efforts and labor. We see him from one figure to another, establish a happier conformity to the model and the copy, at each time that he resumes the traditional theme, triumphing over one of the difficulties that had previously stopped him. He finally succeeded in freeing gradually the body from the block in which it had been imprisoned, and at last rendering a more accurate account of the part that statuary can derive from the play of the fabrics and the arrangement of the folds, effects that Egyptian and Assyrian are had s scarcely suspected, in spite of their rare merits of power and skill.

None of these statues is dated; but from the form of the letters in the incsription engraved on the effigy of Chares, epigraphists are agreed in believing that this may have been sculptured about the year 550;[1] now to judge it by the character of the execution,this figure should be placed about the middle of the series that we have arranged. Further, t that average date is suggested for the entire group by the examination of some other fragments of inscriptions found in the same place, which belonged to monuments of the same kind.[2] One can then admit that these statues were erected between 570 and 530; for the two figures taken from Miletus, they likewise stood in the cemetery before the destruction of the city by the Persians, but one can only attribute them to the last years of the century, so much certainty has already been obtained by the hand that modeled them.

Note 1.p.278. Kirchhoff. Studien zum Geschichte der Griechischen Alphabets. 4 th edition. p. 20.

Note 2.p.278. Löwy. Inschriften Griechischen Bildhauer. 1885. Nos. 2 and 3. There are read the names of the sculptors Terpsicles and Eudemos. Haussouiller uncovered a fragment of another seated statue, where the leg of the seat bears a dedication to Apollo written in boustrophedon. The i inscription is still unpublished; it appears to be of the second half of the 6 th century.

We shall not say of these statues of Branchides, as some have done, that "they are the most ancient of all works of the Grecian chisel, that have come down to us."[3] In the sequence of this study, the reader will have under his eyes many figures, that are more formless and which seem more ancient; but for these figures no data permits them to be even approximately dated. Fortunately it is otherwise here. One can demand from these statues the elements of a chronology; there are points of reference furnished by the alphabet of the inscriptions borne by the monuments, on the one hand, and on the other by the known date that put an end to the prosperity of Ionia. By this series of images we now x know where sculpture was in the second half of the 6 th century among the Asian Greeks, how the artist interpreted nature there, against what difficulties he struggled and how he endeavored to triumph over them. What one notes at the

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back of the seat; the movement of the arms and legs is in perfect accord with the inclination of the trunk. One feels that if these figures should rise, they would have the normal height, and that nothing would hinder the movement of their members.

[illegible] (in Études d'archéologie et d'art, collected and published [illegible]).

The sculptor has already seized the principle of the architecture of the human body and of its great divisions, the ratios of dimensions and of subordination, that exist between the different parts of that entirety; but the form he [illegible] itself uncovered, like the arms, neck and head, it is rather fleshy and rounded.

[illegible] can already be divined in the only head that remains of the seated statues (Fig. 109); but it is much more clear [illegible] to a female statue (Fig. 113). The face is round and crude: the eyes are large and projecting, and the cheeks are very [illegible]. One feels a sort of vague smile is sketched in the features of the face. Divided in numerous narrow bands, the hair is thrown back and hangs on the nape. One will note the much inclined line of the shoulder; on the other archaic works we shall find square shoulders, that make almost a right angle with the neck.

Because of the resemblance of the style, another head has been compared with this monument, larger than nature and [illegible] at Constantinople (Fig. 114).[1] There are thought to be several reasons for attributing it to Rhodes. Now although occupied by Dorians, Rhodes and the adjacent lands were [illegible] and in the centuries, for all that concerns art and the ideas

first glance in these statues, is the ease of attitude and the correct proportions. No stiffness in the pose of any of these personages. The upper part of the body leans back just enough so that the shoulders rest frankly against the back of the seat; the movement of the arms and legs is in perfect accord with the inclination of the trunk. One feels that if these figures should rise, they would have the normal height, and that nothing would hinder the movement of their members.

Note 3.p.278. Rayet. Le temple d'Apollon Didymeen. p. 118. (In Etudes d'archaeologie et art, collected and published by S. Reinach. 1888).

The sculptor has already seized the principle of the arcitecture of the human body and of its great divisions, the ratios of dimensions and of subordination, that exist between the different parts of that entirety; but the form here remains concealed beneath the clothing, and where it shows itself uncovered, like the arms, neck and head, it is rather fleshy and rounded.

However defaced the marble, this character in fabrication can already be divined in the only head that surmounts one of the seated statues (Fig. 109); but it is much more clearly marked in a head found at Hieranda, and which must belong to a female statue (Fig. 113). The face is round and broad; the eyes are large and projecting, and the cheeks are very full. Although the modeling has suffered from long erosion, one feels a sort of vague smile is sketched in the features of the face. Divided in numerous narrow bands, the hair is thrown back and hangs on the nape. One will note the much inclined line of the shoulder; on the other archaic works, we shall find square shoulders, that make almost a right angle with the neck.

Because of the resemblance of the style, another head has been compared with this monument, larger than nature and of uncertain origin, possessed by the muesum of Tchinli-kiosk at Constantinople (Fig. 114).[1] There are thought to be several reasons for attributing it to Rhodes. Now although inhabited by Dorians, Rhodes and the adjacent lands were only appendages of Ionia during the entire course of the 7 th a and 6 th centuries, for all that concerns art and the indus-

industries connected therewith. On the head in question, a face has the same curvature, the same open and smiling air as on that of Hieranda. Yet there is here more care in the execution, especially in that of the hair. The vertical grooves are there intersected by oblique strias; thus are produced "a network of little lozenges, that the workman has then cut with two facets, so as to imitate the spiral movement of the tresses or twists. He has further tried to vary his work; thus on the brow he has indicated the roots of t the hair by a series of very close little grooves, which it is necessary to regard as a crown of leaves. He has also d distinguished carefully the locks placed on the temples, a and has treated them as two raised bands around the ears."[1] The same care for elegance obtained by refinement of details is again betrayed by the design of the chin, in which the sculptor has hollowed a dimple, and by that of the ear, where he has made volutes more complex that they are in nature. Nothing remains of the trunk; but the neck is well designed and has a studied curve, that must extend in the line of t the shoulders.

Note 1.p.280. On this head see especially Heuzey. Bull. Corr. Hell. 1884. p.331-339.

Note 1.p.282. Heuzey. Bulletin. p.335.

To return to the monuments whose Miletan origin lends itself to no doubts, we shall content ourselves by mentioning a relief discovered at a little distance from the temple. It appears to represent a Komos, a sort of frantic dance; it is the remnant of a frieze of which the rest is lost (Fig. 115). We find again there those fleshy and covered forms t that the statues presented. The same broad treatment and "a little careless,"[1] as said, also characterizes a monument that also came from the village of Hieronda (Fig. 116).[2] It is the image of a woman, sculptured in high relief at an a angle of a cubical block of marble. This woman is a divinity, as indicated by the four large wings attached to her b back, and that extend to right and left on the two tangent faces of the block. She is standing; the entire weight of her body rests on the left leg, that is strongly bent with the knee projecting forward. The movement is forced; but o one knows today what meaning was attributed to it conventi-

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selves better understood, they have taken the method of

[illegible]

de of the face was frequently given by the sculptor to god-

desses like Iris and Nike, messengers of the gods; but

can consider neither one here. However mutilated the head,

one distinguishes there a detail which gives the name to a

personage. Above the mass of the hair, whose long locks

hang before the chest, are [illegible] serpents with tails cro

ssing behind; this is the headdress of the Gorgon in clas-

sical art, and we have here the most ancient known exampl

of the addition of serpents to the mask of Medusa. We shall

[illegible] have found that mask here with the tails crossed

behind it, if that part of the work were not that lost i

jured by storms. Yet one divines even in these injuries of

the marble the greatness of the face, the large eyes, the l-

[illegible]

which the tongue to hang out.[2] That was the Gorgon doi

before her in the pattern of the block and on the side tow

which the serpents are crossed the paws of a lion (Fig. 1

but there is no trace of the body of the animal. Where we

should find it is nothing but a plain section of the stone.

The figure of the lion must continue on another block, the

[illegible]

body; the traces of two claws appear at its foot; a broken

[illegible]

of the adjacent scene; but no indication allows us to name

even a conjecture on the place that this relief could [illegible]

[illegible]

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is indeed the same as on the other monuments of the [illegible]

school. The same slightly heavy roundness of the arms, [illegible]

neither the joint of the elbow nor that of the wrist appear

under the flesh. The chest is much rounded. As for the [illegible]

[illegible]

[illegible]

reduced only to a sort of pectoral. That is fixed on the [illegible]

[illegible]

conventionally by sculptors and painters, the artists of t the archaic age, from having found a number of examples. W What they so represent is the rapidity of race; to make themselves better understood, they have taken the method of exaggerating the flexure of the front members. This attitude of the race was frequently given by the sculptor to goddesses like Iris and Nike, messengers of the gods; but we can consider neither one here. However mutilated the head, one distinguishes there a detail which gives the name to a personage. Above the mass of the hair, whose long locks descend before the chest, are twined serpents with tails projecting behind; this is the headdress of the Gorgon in classical art, and we have here the most ancient known example of the addition of serpents to the mask of Medusa. We should doubtless have found that mask here with the tails characterizing it, if that part of the work were not that most injured by storms. Yet one divines even in these injuries of the marble the breadth of the face, the large eyes, the length of the great open mouth, which must show the teeth and allow the tongue to hang out.[2] What was the Gorgon doing? Before her on the return of the block and on the side toward which she springs are perceived the paws of a lion (Fig.117); but there is no trace of the body of the animal. Where we should find it is nothing but a plain section of the stone. The figure of the lion must continue on another block, that adjoins the first. This certainly formed a part of an entirety; the traces of two cramps appear at its top; a notch is cut there, that represents the joint with a projection of the adjacent stone; but no indication allows us to hazard even a conjecture on the place that this relief could occupy in the construction and as to the meaning of the theme. The work is then interesting, especially by its fabrication; this is indeed the same as on the other monuments of the Miletan school. The same slightly heavy roundness of the arms, where neither the joint of the elbow nor that of the wrist appears under the flesh. The chest is much rounded. As for the clothing, one does not distinguish here the chiton and himation, as on the statues of the Branchides; the Gorgon seems to be clothed only in a sort of peplos. That is fixed on the right shoulder like a sleeve by a series of brooches and extends

[illegible] before the breast. These lions [illegible]

[illegible]

mens out into the path of a village. He has to his cour[illegible] the reality to flee [illegible] it.

[illegible]

If only some vestiges remain of the lion belonging to [illegible] group, we are not compelled to ignore the interpretation [illegible] given to the forms of the kind of beasts by the Ionia[illegible] 156. Two marble lions in the round were discovered on the Sacred Way. The most beautiful and best preserved of th[illegible] is lying (Fig. [illegible]). Two marble lions. It has the left [illegible] closed on the right [illegible], which [illegible] extends on the ground, [illegible] the rear portion, it bends to the right. On this si[illegible] [illegible] weight rests on the haunch, which [illegible] the left [illegible] [illegible]. The sculptor did not seek here to [illegible]

inscription, as done in [illegible]; [illegible] whether he [illegible] a model inspired by it, he has very faith- fully rendered the [illegible] of the feline in re[illegible] [illegible] in this image but the [illegible] of the little pointed locks representing the mane. [illegible] head is [illegible]. As proved by an inscription engraved on the flank of the animal, this lion formed a part of a [illegible] of [illegible] consecrated to Apollo as a tithe by three [illegible] of an [illegible], probably one of the chiefs of the [illegible]. Judging it by the form of the letters, this [illegible] would be more ancient than the dedication of [illegible], and still the execution here is freer than on the [illegible]. That is nothing to surprise us. Everywhere [illegible] different species of animals, than those of the [illegible] face of man.

(Note [illegible]. A Catalogue of Sculpture. Vol.I. p.22.)

The other lion is walking and is a very inferior w[illegible]

in wide folds before the breast. These folds are flat; but their arrangement is correct.

Note 1.p.283. Collignon. Histoire etc. Vol. I. p. 174.

Note 2.p.283. Haussolier in 1898 found this curious fragment built into the wall of a village. We owe to his courtesy the ability to first publish it.

Note 1.p.284. E. Curtius. Die knienden Figuren der altgriechen Kunst. 1869. Berlin.

Note 2.p.284. On the type of the Gorgon, which was fixed after the Homeric age, see Histoire de l'Art. Vol.VII.p.115-11

If only some vestiges remain of the lion belonging to this group, we are not compelled to ignore the interpretation g given to the forms of the king of beaste by the Ionian artist. Two marble lions in the round were discovered on the sacred way. The most beautiful and best preserved of the two is lying (Fig. 118). Two marble lions. It has the left pay placed on the right paw, which idly extends on the ground. As for the rear portion, it bends to the right. On this side all its weight rests on the haunch, which frees the left t thigh and paw. The sculptor did not seek here to attract a attention to the power of the muscles and on their mode of insertion, as done in Assyria; but whether he consulted nature or imitated a model inspired by it, he has very faithfully rendered the indolent attitude of the feline in repose. There is nothing conventional in this image but the stiffness of the little pointed locks representing the mane. The head is wanting. As proved by an inscription engraved on t the flank of the animal, this lion formed a part of a group of figures consecrated to Apollo as a tithe by three persons, sons of an archegos, probably one of the chiefs of the Miletan nobility.[1] Judging it by the form of the letters, the inscription would be more ancient than the dedication of Chares, and still the execution here is freer than on the statue of Chares. That is nothing to supprise us. Everywhere a and always, the artist has succeeded more quickly and earlier to reproduce successfully the characteristic traits of the different species of animals, than those of the body a and face of man.

Note 1.p.286. A Catalogue of Sculpture. Vol.I.p.22.

The other lion is walking and is a very inferior work; its

proportions are very heavy. I do not know why it has been termed a sphynx.[2] No wings, and the head is so broken that no trait can be distinguished. Nothing indicates that there was a human face.

Note 2.p.286. This name is borne by the ticket of the museum. The Catalogue (vol. I, no. 18) makes formal reserves in this matter.

The monuments just enumerated were all found in Miletus itself or in its suburbs; thus one has serious reasons for attributing them to the local workshops. They are then sufficiently numerous and varied to demonstrate that in the great and commercial city was a centre of artistic production, whose activity is manifested by the progress of the chisel continued until the taking of Ciletus by the Persians and the destruction of the neighboring sanctuary. But Terpsides and Eudemos, the two Miletan sculptors whose names have been preserved by the marbles, never acquired sufficient notoriety for history to retain their memories.[1] It was otherwise with Samos and Cnios. Those two islands had artists that were fertile and sufficiently celebrated that the ancient authors have preserved to us more than one mention of their works. It is then important to seek for each of the two schools what tendency the sculptor impressed on his work, what gradual improvements he introduced in technics, what materials and themes he preferred, and finally, the peculiarities in style by which are recognized the works of his hands.

Note 1.p.287. Löwy. Inschriften griechische Bildhauer.Nos,2,

4. Schools of Samos.

Samos and Cnios had one advantage over Miletus; they were islands. The narrow channel separating them from the continent sufficed to protect them, while there reigned at Sardis the ambitious dynasty of the Mermnades, against the attacks of the Lydian armies from which Miletus in particular and Ephesus suffered so much. After the fall of the Lydian kingdom, the islanders like the Lesbians and Chians could at the cost of a purely formel homage, or like the Samians without even accepting the appearance of this vassalage, could remain independent of the Persian empire, then master of the main land. Until the unfortunate result of the revolt

caused by Histieos, they retained their liberty of action. Thus during this period the Samians enjoyed a prosperity, that attained its climax in the second half of the 6 th century under the government of Polycrates.

The culture of the vine and olive furnished to Samos an abundance of oil and wine for export; but what particularly enriched it were maritime commerce and art industries. From the end of the 8 th century, Samos had closely followed Corinth in the matter of varied innovations, that ended in the creation of the Greek war navy; it obtained the services of the engineer Ameinocles, who had laid on the ways the first triremes for the Corinthians.[2] Under the protection of these structures the merchants of Samos boldly risked themselves in the most distant seas. They were not satisfied by establishing agencies on the coast of Cilicia on the one hand, on that of Thrace on the other, where they had left colonies, of which at least Perinthes became a very important city. They had visited the shores of Sicily and of Italy, where among other agencies they had founded Zancle (Messina) and Dicearchia (Pozzuoli). It is said to have been an accident and a tempest that drove one of their vessels to the end of the western basin of the Mediterranean, and caused it to p pass the columns of Hercules. Before the Phoceans, the Samian Coleos had landed on the coast of Tartessos, and had brought from it a cargo of prodigious value.[1] Libya and Egypt no less attracted the merchants of Samos. They were in close relations with Cyrene, from which they brought silphium, that product of African soil that found an assured sale in all markets of Greece.[2] In the delta of the Nile, the I Ionian agency of Naucratis, they had their temple and their separate quarter.[3] From the time of Cambyses, merchants of Samos were even established in that oasis of Ammon separated from Thebes by seven days of travel across the desert of s sand.[4] In the fourse of these adventurous voyages and these long sojourns in a foreign land, the thoughts of all those sailors and merchants frequently reverted to the great local goddess, the Samian Hera; they attributed to her the merit of having saved them from the perils of the sea. Thus they were ingenious in seeking means of testifying their gratitude to her. About the middle of the 6 th century the city

erected that temple of Hera on the site of a very ancient sanctuary, which by its imposing dimensions and the elegance of its decoration was counted among the marvels of Asia;[5] perhaps Polycrates had the honor of completing it. The new edifice inherited the offerings, that the piety of the Samians in the preceding century had commenced to group in the hieron. Thenceforth the mariners of the island adopted the custom of levying a tithe for the benefit of the goddess on the profits of operations, where the profit often surpassed all hopes. About 632 Coleos, returning from that voyage made in the Atlantic, did homage to Hera by a great cratera of bronze, that Herodotus describes with complacency.[1] From t that moment the offerings did not cease to be heaped in the sacred enclosure, more numerous and richer as the wealth of the city increased.

Note 2.p.287. Thucydides. I. 13.

Note 1.p.288. Herodotus. IV. 152.

Note 2.p.288. The same. IV, 152, 162-164.

Note 3.p.288. The same. II. 178.

Note 4.p.288. The same. III. 26.

Note 5.p.288. On this temple se Histoire de l'Art. vol. VII, p. 604, 615-617; Figs.268-272.

Note 1.p.291. Herodotus. IV. 152.

In the multitude of these votive monuments, what dominated were works whose materials were furnished by metals.[2] Those of the Samian artists that left the greatest reputation, R Rhoecos, Theodoros and Telecles, were particularly bronzeworkers. The predilection with which these masters devoted themselves to this kind of work and the skill displayed were not surprising; they are explained by the close relations that Samos maintained with Egypt, where the arts of metal were cultivated from the most distant times. Theodoros and Telecles had sojourned in Egypt; as for Rhoecos, it is believed that a trace of his stay is found in a dedication to Aphrodite, written in Ionian letters on a vase found at N Naucratis.[3] By frequenting the workshops of the cities of the Delta, these artists saw and appropriated the processes of casting in bronze, at least those of casting hollow in bronze. One easily takes into account the system that all metal industries derived from those novel technics, and of

the improvements introduced by Glaucos in the methods of s soldering. These facilitated all insertions and retouches that could be given to a piece, whose total weight was singularly reduced by the use of the sand mould.

Note 2.p.289. It was still so many centuries later. Apuleus. Florida. II. 15. (Latin).

Note 3.p.289. E. Gardner. Naucratis. II, p. 65.

From this moment sculpture could freely use bronze. The Samian masters hastened to profit by the advantages ensured to them by this advance in the trade. The figures of natural size or larger than nature commenced to appear in the s sanctuaries. Rhoecos cast for the Artemesion of Ephesus the most ancient Grecian bronze mentioned. There among several statues erected before the so called altar of Artemis Protothronia, was shown one that the Ephesians called Night, a and which was the work of Rhoecos; the fabrication of it a appeared very archaic and rude to Pausanias.[4] Soon afterward Theodoros and Telecles made for the Samians an image of Apollo Bythios. The hands were held before the body; the legs reproduced the movement of walking.[1] Finally, Theodoros also cast his own effigy in bronze. He was represented as holding in his right hand the file of the chaser, while three fingers of the left hand showed a chariot with four horses, so small and such delicate work, that a fly made of the same metal covered with expanded wings the whole with the team and driver.[2] For statues, these were all that were cited by these masters. On the other hand, there left their workshops a number of celebrated goldsmith's works, great crateras of bronze, silver and gold, that were consecrated in the temples, the golden vase and plane-tree, that suspended its grapes made of precious stones, and that extended its leafy branches above the couch of the king of Persia.[3]

Note 4.p.289. Pausanias. X. 38-5.

Note 1.p.290. Diodorus. I. 98.

Note 2.p.290. Pliny. H. N. XXXIV. 83.

Note 3.p.290. Herodotus. I, 25, 51; IV, 152; VII, 27; Atheneus. XII, p. 514; Pliny. H.N. XXXIII, 51, 137. It is thought that some archaic bronzes can be referred to the Samian workshops, such as a statuette of a woman found at Olympia, probably an Aphrodite (Olympia. Textband IV, p. 223-224, and

[illegible] t32-144). The details concerning the lost monument are l [illegible] characterizes the manufacture of gamos is the use of the p- cess of casting hollow.

To their recognized mastery in metal works the Samian ar- [illegible] ers of the sources of Suez and of Sardis; but also this con- [illegible] osed to chances of destruction very different from marble. Without the marble, we should have no idea of what might be [illegible] for metal, but they must have frequently been led by the needs of their patrons to use a material, that the sculptor then employed on all the islands and coasts of the Aegean of the votive monuments that came to crowd themselves around the Heraion, the best preserved that has come down to us i a statue of Parian marble, a little larger than nature, dis- covered by a peasant very near the northeast angle of the temple, and acquired for the Museum of the Louvre in 18 by the care of M. Paul Girard, then member of the School at Athens (Fig. 79).[1] By a short inscription engraved in a b- der of the clothing, we learn that this image was consec [illegible] well as the object held in the left hand and pressed again the breast; yet one can scarcely have a doubt of the char- ter to be attributed to that image. The statue is that of a woman; it is then not the giver Cheras that is represen in the costume of a perpetual worshipper. As evidence of her piety, the believer disposed of a different means; to multiply the figures of the divinity, whose servant he de- clared himself to be. It is agreed that Hera is to be rec- [illegible] parts that form the costume of the statues of the Branc a lon linen tunic fits the forms of the body and is hel to the waist by a girdle, falling to the feet; over it placed the himation, that sort of shawl thrown over the sh- oulders, pinned on the right arm and crossed on the brea but there is here something more, a veil made of a lar

Pl. VII, 74), and a statuette of a reclining man holding a patera in the hand, discovered at Amyclae (Rev. Arch.1901[1], 142-148). The details concerning the last monument are lacking; but the statuette from Olympia is cast solid. Now what characterizes the manufacure of Samos is the use of the process of casting hollow.

To their recognized mastery in metal works the Samian artists owed the privilege of becoming the appointed furnishers of the courts of Susa and of Sardis; but also this condemned their work to perish almost entirely; bronze is exposed to chances of destruction very different from marble. Without the marble, we should have no idea of what might be the work of the sculptors of Samos. Their preferences were for metal, but they must have frequently been led by the needs of their patrons to use a material, that the sculptor then emploved on all the islands and coasts of the Aegean sea. Of the votive monuments that came to group themselves around the Heraion, the best preserved that has come down to us is a statue of Parian marble, a little larger than nature, discovered by a peasant very near the northeast angle of the temple, and acquired for the museum of the Louvre in 1880 by the care of M. Paul Gerard, then member of the School of Athens (Fig. 79).[4] By a short inscription engraved in a border of the clothing, we learn that this image was consecrated to Hera by a certain Keramyes.[1] The head is wanting as well as the object held in the left hand and pressed against the chest; yet one can scarcely have a doubt of the character to be attributed to that image. The statue is that of a woman; it is then not the giver herself that is represented in the posture of a perpetual worshipper. As evidence of h her piety, the believer disposed of a different means; to multiply the figures of the divinity, whose servant he declared himself to be. It is agreed that Hera is to be recognized in this broken marble. We find here again the two pa parts that form the costume on the statues of the Branchides; a long linen tunic fits the forms of the body and is held to the waist by a girdle, falling to the feet; over it is placed the himation, that sort of shawl thrown over the shoulders, pinned on the right arm and crossed on the chest; but there is here something more, a veil made of a large

[illegible]

veil covers the entire back, turns over the left hip and
descends on the leg almost as low as the tunic. This veil
envelops the head; it is the ornament, the ritual headdress
of the married woman. Now it is said that Hera was united
[illegible]
cation of Zeus and as the tutelary goddess of marriage.

[illegible]

This Samian statue is a truly archaic type. By the [illegible]
the goddess is a woman. The right breast has not been fol-
ded in the features, like the left side of the breast, and
presents boldly beneath the cloth that it raises. The
arm is the only one preserved and has a very correct con-
[illegible]; under even the thickness of the double veil.
One feels the indication of the curve of the loins. On the
contrary below the girdle, the body is concealed by the
[illegible] and is reduced to [illegible] of the [illegible] only by the
feet, that project from the drapery on the plinth. [illegible]
[illegible]
[illegible] the tunic. On all that lower part of the [illegible]
form of the whole approaches that of a column; the flutes
of the [illegible] only imitate the [illegible] of parallel folds
[illegible] the tunic.

What is striking when one studies this statue is this c[illegible]
trast that is noted between the two parts of the figure. In
the treatment of the trunk and arm is recognized the [illegible]
[illegible]
[illegible]

Why has the sculptor seemed to lose sight of the living fig-
to adhere to an idea only derived from pure geometry? Is
this a lack of power? Certainly not, for in the executi-
of this cylinder and its symmetrical decoration one still
feels the decision of a chisel very sure of itself. A manner
is assumed, that can scarcely be explained except [illegible]
[illegible]
artist should not find himself led quite naturally [illegible]

piece of cloth folded lengthwise, a fabric that seems firmer and heavier than that of the other clothing. Attached in F front to the cord that takes the place of the girdle, this veil covers the entire back, turns over the left hip and d descends on the leg almost as low as the tunic. This veil envelops the head; it is the ornament, the ritual headdress of the married woman. Now it is said that Hera was united to Zeus at Samos; she was adored by the Samians as the companion of Zeus and as the tutelary goddess of marriage.

Note 4.p.280. Bull. Corr. Hell. 1880. p.483-493.

Note 1.p.281. Keramayes etc.(Greek).

Note 2.p.281. Lactantius. I. 17-18.

This Samian statue is a truly original type. By the top t the goddess is a woman. The right breast has not been injured by the fracture, like the left side of the chest, and projects boldly beneath the cloth that it raises. The right arm is the only one preserved and has a very correct contour and pose; under even the thickness of the doubled veil, one feels the indication of the curve of the loins. On the contrary below the girdle, the body is concealed by the drapery and is recalled to the mind of the spectator only by the feet, that project from the drapery on the plinth. Neither the relief of the hips nor that of the knees is indicated through the fabric. On all that lower half of the image the form of the whole approaches that of a column; the flutes of the shaft only imitate the close of parallel folds that groove the tunic.

What is striking when one studies this marble is this contrast that is noted between the two parts of the figure. In the treatment of the trunk and arm is recognized the work of an artist, whose hand does not lack skill; the head would certainly present the same character, if we possessed it. Why has the sculptor seemed to lose sight of the living form to adhere to an idea only derived from pure geometry? Is t this a lack of power? Certainly not, for in the execution of this cylinder and its symmetrical decoration one still feels the decision of a chisel very sure of itself. A method is assumed, that can scarcely be explained except by the imitation of a model too much respected at Samos, for the artist should not find himself led quite naturally to be m

more or less inspired by it. One divines in this marble a reduction of a statue, that in the interior of the temple represented the august patroness of the city. Hera was at first represented at Samos by a plank or timber roughly dressed, with which the popular devotion was long contented.[1] A little later but perhaps before the erection of the great temple, this was transferred to an xoanon, that according to tradition was made by the Eginetan Smilis, and according to Pausanias the work of this Smilis, called a contemporary of Dedalus, had a very primitive character.[2] It must recall the antique fetish since the human form was still but half disengaged from the timber, in which it had formerly been implied and understood.

Note 1.p.292. Callimachos quoted by Eusebius. Prep. Evang. III. 8.

Note 2.p.292. Pausanias. VII. 4-4.

Of what material was made that old religious statue, as one says? Pausanias seems to have seen it, but does not inform us. He assures us that it dated back to the age of the legendary Dedalus; this was to affirm that he knew it to be much earlier than the works of historical personages, such as Rhoecos, Theodoros and Telecles. It could then not be of bronze, for those masters were the first to introduce into Greece the only methods permitting the erection of a figure of great height. It was either wood or stone that Smilis employed, most probably wood, perhaps covered by sheets of h hammered bronze. In any case the statue of the Louvre dates from the time when the bronze industry flourished at Samos. What indicates this is the nature and quality of the work. This is not the work on marble. One does not find here those broad and fire touches given by the free use of the chisel, which attacks the marble boldly and places there what are termed blacks in the language of the workshop. No play of shadow; one feels everywhere here the action of a hand especially accustomed to use the graver, that bites into the metal in tracing there fine lines with sharp edges. This flush execution of the marble, these cuts without depth, t the minuete regularity of the thin folds that groove the t tunic, all that recalls the procedures of the workman, who passes over with the dry point and file the pieces that the

founder has furnished him to be finished, after taking them from the mould. One would be almost tempted to believe that the artist to whom Kheramaves applied, had never attacked marble until that day. Placed before a block of Parian, rather than risk spoiling it by the use of tools that he had not previously employed, he would adhere to those rendered familiar to him by long practice, in spite of the difference of material.

One is not satisfied to find in the treatment of all this surface a sure indication of the influence that the metal industry exerted on the other technics in that island; he also seeks the reason for the form in which the statue is here presented. It has been stated, that this form was even that given by the first bronze-workers to the figures that they cast.[1] They sought to avoid strong projections and very marked hollows, all that would have complicated their task. They facilitated this by making the imagea cylinder or something approaching it. Two moulds could then suffice, one f for the front and the other for the back.

Note 1.p.293. Winter. Studien zur älteren Griechischen K Kunst. I. (Jarh. arch. Inst. 1879. p.73-78.

In support of that opinion is also alleged another industry, whose products were imitated from the arts of metal, and permit one to go back to the works of the first bronze-workers; this is the endustry of terra cotta. Whatever the form, the clay figurines were modeled solid for centuries; they remained solid; but when one saw leaving the shell of sand sheets of bronze that reproduced all the curves of the sculptor's model, the coroplaths also began to use the mould, and then were multiplied hollow figures with very thin walls. Two types dominate in the series in which it is believed can be recognized the hand of the ceramist inspired by the examples of the Samian founder. There are one or two women seated on a throne (Figs. 98, 119); a woman standing, whose right arm falls along the body, while the left arm is bent before the chest. (Fig. 97 and Pl. VI). All these statuettes further present a common trait; to produce them are needed only two moulds, front and back, each producing half the image. The coroplath then only had to adapt to work in clay the processes that Rhoecos and Theodoros had applied to metal.

No one will contend that the progress thus realized by the bronze-worker benefitel the ceramist; but is it necessary to conclude from this that the coroplaths of Samos took the initiative in that reform, and fabricated figurines with internal cavities, then to distribute them in the entire basin of the Mediterranean? It is said that at Samos were created workshops from which came the first statues cast hollow. In that respect it is recalled, that in the excavations recently made at Samos, the tombs have furnished several figurines of this kind; but these are found only in very small number in that Samian cemetery.[1] In these conditions is one r really authorized to seek in the island of Samos the starting point of the new methods of modeling clay and to assume that these figurines were exported in entire corgoes to Rhodes and Phoenicia, where they are collected in very great abundance? Indeed, the Samian artists by popularizing the procedures of hollow casting, pointed out the way to the coroplaths; but their part thus remains sufficiently fine, that one can dispense with attributing to them by a doubtful conjecture the indirect paternity of an entire series of figurines, that doubtless came from very different sources.

Note 1.p.294. Bohlau. Aus ionischen und italischen Nekropolen. p. 155-160, Pls. XIII - XIV.

If the sculptors of Samos, even when they renounced the use of metal, remained the disciples and imitators of the bronze-workers, then appeared no less to be sufficiently d devoted to work in marble for the island to export statues made of that material. Among the archaic female statues discovered on the Acropolis of Athens from 1882 to 1886, two are distinguished from all others by the general character of their execution (Figs. 120, 121).[1] They are made of the same marble with very coarse grains. That was found only in these two images in the course of the excavations on the A Acropolis. It seems to come from the Fourni islands (anciently Corassiae), which are situated south of Samos.[2]

Note 1.p.295. Lechat. Au musee etc. p. 393-394.

Note 2.p.295. Lepsius. Griechische Marmorstudien. p.55-58 and 63, notes 1-3. This is "the very hard marble with large shining grains and in places, tints of light bluish gray" in which were cut the columns of the Didymeon (Rayet &

Thomas. Milet et le golfe latmiques II. p.70). The quarry has recently been recovered. (Bent, in Jour. Hell. Studies. 1886, p. 143-144).

That one of two statues, whose resemblance to the Hera of the Louvre is most striking, has lost its head (Fig. 120). It is the same pose and nearly the same arrangement of the drapery. The difference is that the statue was cut in a rectangular block instead of a cylinder. This no longer entirely the Hera column of Argos; it is rather the Hera beam of Samos. Of the other statue (Fig. 121), we have only the head and trunk; but it appears to have been entirely similar to the preceding, and by combining the two fragments may be -restored the entirety of the type, which is that of an idol of entirely hieratic appearance. It is particularly the head that gives that impression with its flat cheeks, vague eyes and dead mouth; it lacks expression and life. There is a s sensible contrast between this face of dull immobility and those of the other statues found in the same place, where the faces are animated, the eyes project and gleam, the mouth is arched, the cheeks wrinkled by a smile, the hair is neatly arranged, the affected pose evidences an intense life and a naive effort to attain grace and beauty.

If one must note this contrast, all that it would be right to state, is that these two statues did not leave the same workshop as those near them in the hall of the museum; but what allows the presentation of a conjecture concerning their origin, which offers a high degree of probability, is the mode of rendering adopted for the execution of these t two figures. The folds nowhere have that supple roundness in the masses of the hair nor in those of the cloth, those frank projections and hollows full of shadow, that the chisel has done its best to imitate in the other female statues of the Acropolis. These folds are only indicated here by l lines incised with a pointed tool, lines that are finer and closer for the folds of the chiton, farther apart and more deeply marked in those of the himation. Thus instead of recalling the softness of the wool of which it is made, it a assumes the stiffness of a metallic covering. The same procedure was employed for treating the hair. Now this process is that which we have studied and defined in regard to the

bere of the Louvre, which we have explained by [illegible]

contrasted in chiselling in order.

It would then be at Samos among the pupils of the bronze-

[illegible]

to the Apollo Ptoos, or effigies of mortals desiring [illegible]

[illegible]

that appears to confirm the first hypothesis is that the [illegible]

hold in the hand the pomegranate, the ordinary attribute of

Hera. Otherwise it is of little importance. What is interes-

ting is to find even on the Acropolis of Athens these works

of the Samian school. Yet the fact is not surprising. Duri-

[illegible]

the 6 th century between the Athens of Pisistratus and the

[illegible]

ently: both were governed by princes friendly to display [illegible]

[illegible]

trunks, one of which was found in the vicinity of the tem-

le of Hera, quite near the trench from which came the sta-

ue of the Louvre: this trunk is of very skilful execution

[illegible] can scarcely be earlier than the end of the 6 th cent-

ry. A second trunk of the same kind, very summary in la-

cation, is interesting by a dedication to Apollo engraved

[illegible]

lands.[1]

[illegible]

ring for a moment, of attributing these statues to Theod-

of Samos, was also suggested by finding on the Acropolis

base of an offering, on which was read in Ionian characters

the name of Theodoros. (C. I. Att. IV. No. 373 [90]); Lolling

[illegible]

ons.rated that the name of Theodoros designated one

the donors of the offering and not the Samian sculp

Lechat. Au musée. p.408, note 3.

Note 1.p.288. Wiegand. Antike Sculpturen [illegible]

Hera of the Louvre, which we have explained by the habits contracted in chiseling in bronze.

It would then be at Samos among the pupils of the bronze-workers, too docile pupils, that marble was attacked without entering into the spirit of that material, that it would be proper to seek the author or authors of these two statues.[1] What do they represent? Images of the Samian Hera dedicated to the Attic Athena, or effigies of mortals desiring to perpetuate the homage that they had rendered to the goddess? What appears to confirm the first hypothesis is that the t two statues of the Acropolis, like the statue of the Louvre, hold in the hand the pomegranate, the ordinary attribute of Hera. Otherwise it is of little importance. What is interesting is to find even on the Acropolis of Athens these works of the Samian school. Yet the fact is not surprising. Relations appear to have been frequent in the second half of t the 6 th century between the Athens of Pisistratos and the Samos of Polycrates. The two States were prosperous and wealthy; both were governed by princes friendly to display a and the arts. Another type familiar to archaic sculpture, that of the nude male figure, is represented at Samos by t trunks, one of which was found in the vicinity of the temple of Hera, quite near the trench from which came the statue of the Louvre; this trunk is of very skilful execution and can scarcely be earlier than the end of the 6 th century. A second trunk of the same kind, very summary in fabrication, is interesting by a dedication to Apollo engraved on the left thigh in Ionian letters. The material of all t these works appears to be the marble from the Corassiae islands.[1]

Note 1.p.29.. It is necessary to renounce the idea occurring for a moment, of attributing these statuer to Theodoros of Samos, an idea suggested by finding on the Acropolis the base of an offering, on which was read in Ionian characters the name of Theodoros. (C. I. Att. IV. No. 373[90]); Lolling, having found anothes fragment of the mutilated inscription, demonstrated that the name of Theodoros designated one of the donors of the offering and not the Samian sculptor. Lechat. Au musee. p.403, note 3.

Note 1.p.298. Wiegand. Antike Sculptoren in Samos. (Athen.

He should be inclined to believe that he has exaggerated t
its importance. The Milesians had with Egypt relations just

for the seated figures, men must have been inspired by
tian models as much at Miletus and in the rest of Ionia as
at Samos. Further it does not appear to me, that very deci-
sive reasons have been given for attributing to the workme
of Samos rather than to others, figures like that of the a
peri archaic Apollo of Stolos, (Bull. Corr. Hell. 1894, pl.
IV), found in a country, that no historical text informs
us was in relations with Samos. The quality and the origin
of the marble of which that statue is made, has not been

as to all the first statues of this type, this absence
expression, stupid and dull air, in which we desire to fi
nd an indication of Samian origin.

Samos then had its marble statuary and its workshops
re it was wrought: one in cause, men did not know how to
coldly free themselves, to relieve themselves from the in
fluence of the bronze-workers. It was a different school,
that of Chios, that having at command stone of a more ve
ctil tone and closer grain, entered into wholly high mast
which divided and caused its future to be foreseen.

5. School of Chios.

Of all the Ionian schools, the school of Chios is that
whose claims are best established. Pliny gives the names
the artist founders of this school, constructs their genea
ogy, and seems to fix the limits of the period in the
of which they lived and produced.[2] Some errors have bee
taken in his statements. Pliny made a bad calculation
the generations. He appears to have assigned to each of
a duration of 60 years, that of a normal life, instead o

was honored at Chios as the patron of one of the village
of the island;[1] but the whole of his evidence, which re
to mentions engraved on the marbles, is not in accord wi
the chronologic tests.

Mitt. 1900. p.145-214.Pls. XII, XIII). On this Samian sculpture in marble see Furtwängler's Meisterwerke, p. 713-719. We should be inclined to believe that he has exaggerated i its importance. The Milatans had with Egypt relations just as close as the Samians, and for the nude male figure as f for the seated figure, men must have been inspired by Egyptian models as much at Miletus and in the rest of Ionia as at Samos. Further it does not appear to me, that very decisive reasons have been given for attributing to the workmen of Samos rather than to others, figures like that of the v very archaic Apollo of Ptoion, (Bull. Corr. Hell. 188_, pl. IV), found in a country, that no historical text informs us was in relations with Samos. The quality and the origin of the marble of which that statue is made, has not been clearly defined, and there must have been a character common to all the first statues of this type, this absence of expression, stupid and dull air, in which men desire to find an indication of Samian origin.

Samos then had its marble statuary and its workshops where it was wrought; but in those, men did not know how to boldly free themselves, to relieve themselves from the influence of the bronze-workers. It was a different school, t that of Chios, that having at command stone of a more beautiful tone and closer grain, entered into amity with marble, which divined and caused its future to be foreseen.

5. School of Chios.

Of all the Ionian schools, the school of Chios is that w whose claims are best established. Pliny gives the names of the artist founders of this school, constructs their genealogy, and seeks to fix the limits of the period in the course of which they lived and produced.[2] Some errors have been n noted in his statements. Pliny made a bad calculation of t the generations. He appears to have assigned to each of them a duration of 60 years, that of a normal life, instead of 30 years as ordinarily reckoned. He has taken for a sculptor a local hero, Melas, son of Poseidon and of a nymph, who was honored at Chios as the patron of one of the villages of the island;[1] but the whole of his evidence, which refers to mentions engraved on the marbles, is not in accord with the epigraphic texts.

Note 2.p.298. Pliny. H. N. XXXVI. 11-13.

Note 1.p.299. Pausanias. VII. 4-8. In the celebrated inscription of the Nike of Delos, Mikkiades and Archermos entitle themselves (Greek).

The masters of Chios had a marked predilection for marble.[2] Not a single work by them is mentioned for which the material was furnished by metal. If we omit the legendary Melas, the first in date was Mikkiades, who added as a collaborator his son Archermos.[3] The latter had as successors his sons, Boupalos and Athenis.

Note 2.p.299. Pliny. H. N. XXXVI. 14.

Note 3.p.299. This is attested by the inscription in the manner it is restored. Mikkiades and Archermos are named j jointly, as authors of the statue.

Boupalos and Athenis were contemporary with Hipponax of Ephesus, who had violently attacked him in his lampoons, a and Hipponax whote about 540.[4] These two sculptors would then belong to the second half of the 6 th century; their father Archermos and their grandfather Mikkiades would then have worked, one during the first and the other in the second quarter of that century. Between 580 and 570, Mikkiades and Archermos, one already aged and the other at the beginning of his career, could have undertaken together a common work; now there exists a statue signed by both these names, and there is nothing in the execution of the figure nor in the choice of the forms of the letters of the inscription, which does not accord with the approximate date suggested by the synchronism established between Boupalos and Hipponax. By the comparison of these different data, one thus obtains in this history of archaic sculpture a point of reference nearly fixed, where most things remain vague and floating. It is truly a happy chance, which has preserved to us this monument. One could not imagine any other, that would have better informed us concerning the art of statuary at about the year 575 in Asian Greece.

Note 4.p.299. Pliny and the Chronicle of Paros agree on that date within about two years. The names of Boupalos and Athenis are found, accompanied by injurious epithets, in s some fragments of Hipponax preserved to us by the grammarians. Bergk. Frag. lyr. graec. 3 rd edit. Hipponax. 10-14.

[illegible]

[illegible]
of Artemis.[5] At some steps from it was found at two differ-
ent times a base on which were engraved three hexameter [illegible]
[illegible]
that is in accord with the pose of the figure, and finally
the identity of the marble in the two groups of fragments,
all concurs in giving the same impression: this base was [illegible]
indeed that of the statue that we are going to describe.[1]

[illegible]

[illegible]

The discovery of the second fragment is due to Salomon Rein[ach] [illegible]
[illegible]
cerning the attributing of this base to this statue. (Sauer,
[illegible]
Gull. in Roscher; Lexikon der Mythologie. III, 320; Stud-
[illegible]
[illegible]
agreement of authorized critics, we persist in believing [illegible]
that the base indeed belongs to the statue. Our conclusio[n]
is particularly based on the inscription as restored by [illegible]
this text seems to refer to the pose of the statue and [illegible]
[illegible]

[Th]e statue is smaller than nature (fig. 122). It was fo[und]
[illegible]
on the neck (fig. 123). These rings must have been screwed
and curled up at the ends: they were represented thus fre-
quently on the vases (fig. 124). Little wings were also a[ttached]
[illegible] to the heels. The two arms are broken at the s[houlders]
[illegible]
[sh]ins, the left only to the knee; but one can restore [the]
destroyed parts with all probability. The left arm falls [and]
and rests on the hip; a piece of that hand was found and [is]
restored. As indicated on the right by the break of the [sh]-
oulder, the right arm extended forward, as if to accompa[ny]
the movement of the body. As for that of the lower limbs;
[illegible]
similar movements. "At first sight, one would say that
[the] figure has a knee on the ground, and that consequently it
is at rest; but considering the general movement of the

The figure that we have in view here was discovered by H Homolle in 1877 at Delos before the site of the old temple of Artemis.[5] At some steps from it was found at two different times a base on which were engraved three hexameter verses. The contiguity of the layers, even the form of the base that is in accord with the pose of the figure, and finally the identity of the marble in the two groups of fragments, all concurs in giving the same impression; this base was i indeed that of the statue that we are going to describe.[1]

Note 5.p.299. Bull. Corr. Hell. 1879. p.393-399.

Note 1.p.300. The same. 1881,p.272-278;1883,p.254-256. The discovery of the second fragment is due to Salomon Reinach. We must recognize that doubts have been expressed concerning the attributing of this base to this statue.(Sauer. Athen. Mitt. XVI, p.185; Winter. Arch. Anz. 1891, p.184; B Bull. in Roscher; Lexikon der Mythologie. III, 820; Studniczka. Jahr. für class. Alter. 1898, p. 382; Treu; Jahresf.des Oest. Arch. Inst. zu Wien, 1899,p.200-201). In spite of this agreement of authorized critics, we persist in believing t that the base indeed belongs to the statue. Our conviction is particularly based on the inscription as restored by Six; this text seems to refer to the pose of the statue and the wings with which it is provided.

The statue is smaller than nature (Fig. 122). It was furnished with a pair of great wings; the stumps are still seen on the back (Fig. 123). These wings must have been spread and curled up at the ends; they were represented thus frequently on the vases (Fig. 124). Little wings were also attached to the heels. The two arms are broken at the shoulders; the two legs are not preserved, the right is far as the ankle, the left only to the knee; but one can restore the destroyed parts with all probability. The left arm falls a and rests on the hip; a piece of that hand was found and r replaced. As indicated on the right by the break of the shoulder, the right arm extended forward, as if to accompany the movement of the body. As for that of the lower limbs, what aids in restoring it are the indications furnished by similar monuments. "At first sight, one would say that the figure has a knee on the ground, and that consequently it is at rest; but considering the general movement of the

body, that slightly leans forward, the position of the right leg, which is bent as if to step, and seems stretched by the effort, the relative height of the two legs, the arrangement of the folds of the drapery, one will be convinced that the left knee could not rest on the ground, but on the contrary, that it was raised several inches above it."[1] If the left foot touched the ground, this could only be with the ends of the toes, and if one conceives it thus placed, it is necessary to assume the right foot with the toes flat and sustaining the entire weight of the body, while the other foot behind forms a spring to throw the body forward. Indeed the statue was so restored at first.[2] But it has been noticed that in the little bronzes found at Athens, and which appear to be copies more or less free of the Delian type, the figure rests on the base only by a part of the drapery forming the bottom of the tunic. (Vignette of Chapter VIII).[3] In this manner has the image been restored at Dresden for the beautiful series of casts, that fills the gallery of t the edifice there called the Albertinum (Fig. 125).[4] The artist has thus shown the goddess not walking on the surface of the ground like simple mortals, but flying in space.

Note 1.p.302. Homolle. Bulletin. 1879. p. 395.

Note 2.p.302. Furtwängler. Aus Delos. (Arch. Zeit. 1882. p. 324.

Note 3.p.302. Petersen, (Archaische Nikebilder in Athen. Mitt. 1886. p. 372-396) has collected in the same plate (XI) various fragments of marble and several of bronze statuettes, all found at Athens, which reproduce the type of the statue of Delos. The plate accompanying the Memoir of Curtius furnishes several examples of the same pose taken from sculpture, painted vases, coins, Etruscan mirrors, etc. Some fragments of Attic marbles, that must come from figures of that nature, have been described and drawn by Bruno Sauer (Das Agalma der Archermosisbasis in Athen. Mitt. 1891.p.182-190.

Note 4.p.302. According to Treu, the base that retained the inscription supported a group of two figures, judging from its form. The winged statue could have been only an acroteria of a temple. (Jahrb.des Oest. arch. Inst. 1899, p. 200-201). As for the restoration of it made by him, he has justified it in Verh. der 42 d. Phil. Vers. in Wien.

1893.p.334-335, Figs. 1, 2.

In whatever manner the destroyed parts are restored, the statue differs very greatly from all those that we have f found yet. Had it entirely disappeared, we could divine its originality from the inscription. If for this text one accepts that one of the proposed restorations, which seems to utilize best all the vestiges appearing on the stone, he r recognizes there a clear allusion to the initiative assumed by Archermos. Here is how it is translated in this case:- "Mikkiades made this beautiful winged statue, thanks to the inventions of Archermos; they have dedicated it to the god (or goddess) who casts his arrows afar, the Chiotes inhabiting the city of their father, that of Melas."[1]

Note 1.p.303. Here is how the two first verses have been restored; we have already transcribed the third; (Greek). Six in Athen. Mitt. 1888.p. 143.

What should be understood by the ingenious inventions(that is the true sense of the word sophiai), whose honor belongs to Archermos? By a singular occurrence it is found, that l long before the discovery of our marble, Archermos was already mentioned as the creator of an original motive. The s scholiast of Aristophanes states, according to Karystor of Bergamon, that there was discussed the question whether Archermos, father of Boupalos and Athenis, or the painter Agaophon of Thasos, was first gave wings to the goddess Nike.[1] Thus we know what we should call the figure, that we have so far refrained from defining. Because of the place where it was uncovered, it was at first proposed to see in it a winged Artemis;[2] but poetry and sculpture have but rarely assigned wings to Artemis. Is it not more natural to recognize in it one of those winged Victories, who made their appearance in art with Archermos? On is even tempted to ask whether the statue of Delos may not be the work in which t this type was first presented to the eyes of the Greeks. T Doubtless there is merely a possibility; but what results from the comparison of the texts quoted and the statue is, that one cannot hesitate concerning the name that this statue must bear henceforth. The Nike of Archermos, we shall designate it to distinguish it from the numberless sisters given to it in the course of time by sculptors and painters.

Indeed, this type had scarcely been created by the masters of Chios, when art hastened to adopt it, since it seemed to express so happily the idea of the goddess, that soars above the field of battle, and that accords glory and power to t those favored by her caprice, changes in an instant the destiny of empires.

Note 1.p.304. On verse 573 of the Birds. It has been supposed that there was a confusion, attributable to the scholiast, between the grammarion Carystos of Pergamon and Intigone of Caryste, who lived at Pergamon, where as a sculptor he took part in the execution of the group, that represented the victories obtained by Attalus I and Eumenes II over the Gauls.(Pliny. H.N. XXXIV,84). Nothing indicates that Carystos wrote on the arts. On the contrary, we know that the b book of Antigone is one of the principal sources for Pliny.

Note 2.p.304. Homolle. Bull. 1879. p.397.

The other invention of Archermos would be the method that he took, of representing the winged goddess in the attitude of flight. Did he first give this pose to a figure cut in marble! No text informs us on this point, as for adapting wings to the body of the Victory; but what we learn from t the monuments is, that sculpture was limited for a long time to representing seated figures, like those of the alley of the Branchides, or standing figures with legs close together, then soon afterwards being slightly separated, as in the series of what are called the archaic Apollos. The attitude was always that of repose, or at most that of a grave and slow walk. It must have been a very notable novelty, when it produced the unforeseen violence of movement in this figure, that thus seems projected in the air without a point of support on the ground. We know what a reputation the sculptors enjoyed in the 6 th century. Then they scattered t their works everywhere at Delos and in the adjacent islands, on the Asian coast and in Athens itself.[1] There was found on the Acropolis a signature of Archermos on a base;[2] there were found bronze statuettes, which are copies more or less free of the Delian Nike, and fragments of marble figures that appear to have reproduced the same type. While the Samian founders created the art of bronze, it was especially the masters of Chios who emancipated art in marble. All then

leads us to attribute to them the honor of this [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible] to the image was then the capacity of the flight; it is [illegible]
[illegible] One does not distinguish. Flight was conceived as a race in space. Whether flight or race be concerned, there is evidently a visible exaggeration in the flexure of the legs, [illegible] in that of the rear leg. The artist has forced the effect; but this matters little; he endeavored to be under- [illegible]. The convention was fortunate. It is found employed in many images in marble, bronze and terra cotta, as well as in a number of paintings on archaic vases, where it frequently characterizes the running [illegible], or the Gorgons [illegible] the character of their sister Medusa (Figs. 124, 125).

That Mikkiades and Archermos should not have the merit of having invented this arrangement, this is the most ancient of all the monuments that present it, judging by its style. The figure bears the visible trace of the embarrassment experienced by the sculptor, when he tried to reconcile the traditional attitudes. Here, as in all the primitive images sculptured for the temples, the goddess must turn toward the faithful, that face to offer homage to [illegible] on the other hand, only the side view could permit the understanding of the meaning of the movement intended to suggest the idea of flight. Thus the sculptor was led to join to the bust shown in front view with the head, a lower body and legs shown in profile. This twist shocks the eye, but the awkwardness could be concealed by the skillful [illegible]
[illegible]
the skin like a cuirass. There are no folds except on the [illegible], and those folds have neither flexibility nor [illegible]. One does not understand well how this tunic is [illegible]

leads us to attribute to them the honor of this bold innovation of flight thus represented.

Note 1.p.305. Pliny. H.N.XXXVI, 12-13; Pausanias. IV, 30.6.

Note 2.p.305. Cavvadias. Ephem. 1886. p.133-134.(Greek). Rutensohn found a signature of Archermos on a base at Paros. (Athen. Mitt. 1902. p.196-197).

What the sculptor desired to indicate by the attitude given to the image was then the rapidity of the flight; it is that of the race that elsewhere represents the same movement. One does not distinguish. Flight was conceived as a race in space. Whether flight or race be concerned, there is everywhere a visible exaggeration in the flexure of the legs, especially in that of the rear leg. The artist has forced the effect; but this matters little; he endeavored to be understood and has succeeded in it. Wherever it originated, this convention was fortunate. It is found employed in many images in marble, bronze and terra cotta, as well as in a number of paintings on archaic vases, where it frequently characterizes Eos carrying off Cephalos, or the Gorgons pursuing the murmerer of their sister Medusa (Figs. 124, 126).

That Mikkiades and Archermos should or should not have t the merit of having imagined this arrangement, this is the most ancient of all the monuments that present it, judging by its style. The figure bears the visible trace of the embarrassment experienced by the sculptor, when he decided to renounce the traditional attitudes. Here, as in all the votive images sculptured for the temples, the goddess must be turned toward the faithful, that come to offer homage to her; but on the other hand, only the side view could cause the understanding of the meaning od the movement intended to u suggest the idea of flight. Thus the sculptor was led to j join to the bust shown in front view with the head, a lower body and legs shown in profile. This twist shocks the eye, but the awkwardness could be concealed by the skilful treatment of the fabric; yet the artist has not attempted to use tha, resource. No mantli is troown over the tunic. On the chest whose rounds are scarbely indicated, this sticks to the skin like a cuirass. There are no folds except below t the girdle, and those folds have neither flexibility nor amplitude. One does not understand well how this tunic is made,

that part descends as far as the ankles, [illegible]
[illegible]
to facilitate the drapery; on the other hand, in the nude pa[illegible]
he already makes proof of a lively feeling for form. [illegible]
round, the face is well proportioned. The smooth surfa[illegible]
[illegible]
and internal details have been traced with the chisel with
[illegible]
likewise divided into plaits forming a compact mass, [illegible] slide the nape and extending on the back. This entire arrangement does not lack elegance. The eyes with the projecting balls slightly rise at their outer edges, and it is the same with the lips, which cast over this entirety a sort of light and vague smile. Nothing has been forgotten, neither [illegible] ed out at the corners of the mouth, which is very small. The same slightly dry precision is found again in the opening of the [illegible].

[illegible] second case to the collaboration of the painter. Most dis- [illegible] over the entire surface of the tunic; thus it had applied on that part of the image the absence of folds and the poverty of the modeling. It had ornamented by a fret the broad band that starts from the girdle and represents the border of the chiton, embroidered with the needle. Finally, Overlays of metal completed the ornamentation of the mat[illegible] On the broad diadem that retains the hair, one sees from one ear to the other, five little symmetrical holes, in [illegible]ich were formerly placed bronze nails. The heads of these nails must have been gilded. At each ear, a similar hole indicates us that there were formerly inserted earrings of metal, where also shone the gleam of gold. Imagine the figure as it left the hands of the artist, with the novelty of its very active pose, with its great opened wings, its [illegible]
[illegible]
those admiring it at Delos, it must make an impressio[illegible]

that must descend as far as the ankles, and leaves the knee straight and uncovered. The sculptor does not yet know how to utilize the drapery; on the other hand, in the nude parts he already makes proof of a lively feeling for form. Very round, the face is well proportioned. The smooth surface of the brow is framed by a fringe of thin locks whose outlines and internal details have been traced with the chisel with minute care. In front, four tresses fall beside the cheeks and hang on the shoulders, while the rest of the hair is l likewise divided into plaits forming a compact mass, concealing the nape and extending on the back. This entire arrangement does not lack elegance. The eyes with the projecting balls slightly rise at their outer edges, and it is the same with the lips, which cast over this entirety a sort of light and vague smile. Nothin has been forgotten, neither the relief of the cheek bones, nor the grooves to be hollowed out at the corners of the mouth, which is very small. T The same slightly dry precision is found again in the drawing of the ridge of the tibia.

As in all the works of primitive sculpture, there was an appeal made to the collaboration of the painter. When discovered, traces of color were still ver: apparent.[1] The brush had scattered ornaments in the form of circles and scales over the entire corsage of the tunic; thus it had supplemented on that part of the iamge the absence of folds and the poverty of the modeling. It had ornamented by a fret the broad band that starts from the girdle and represents the border of the chiton, embroidered with the needle. Finally, Overlays of metal completed the ornamentation of the marble. On the broad diadem that retains the hair, one sees from o one ear to the other, five little symmetrical holes, in which were formerly placed bronze nails. The heads of these nails must have been gilded. At each ear, a similar hole informs us that there were formerly inserted eardrops of metal, where also shone the gleam of gold. Imagine the figure as it left the hands of the artist, with the novelty of its very active pose, with its great opened wings, its polychrome ornamentation, with the accents already placed in t the modeling by a chisel already firm and incisive; on all those admiring it at Delos, it must make an impression jus-

justifies, the naive pride with which its creators [illegible]
[illegible]
ceived and accomplished.

[illegible]

After Mikkiades and Archermos, one still follows for one generation the history of this family of artists. The sons of Archermos [illegible] that they had brought to their native land. One of the [illegible] ved on the base of a statue. "Chios is not celebrated alone for its vines; it is also for the works of the sons of Archermos." [1]

[illegible]

Boupalos appears to have been the most celebrated of the two brothers; no work of Athenis is cited. A signature of Boupalos [illegible]. [illegible] the 6 th century; some rich Roman amateur caused it to [illegible] besides, in the time of the empire were still shown authentic works of the lost master of Chios. There was at Chios a mask of Artemis, whose expression varied according to the angle at which it was viewed, as stated by the sacristans who showed the temple to strangers.[3] There was at Smyrna a Tyche with head surmounted by a polos, a sort of high head-dress in form of a basket, that art attributed to certain great goddesses; one of the hands held the horn of Amalthea [illegible] of Nemesis at Smyrna: other Charites at Pergamon formed a part of the collection of the Attalides.[5] They must also have been draped female figures, like these Charites, the statues by Boupalos, which were placed by Augustus on the [illegible] they were placed like acroteria, on the apexes and angles of the pediment.

[illegible]

[illegible]

double expression de Boupalos at Athenis. (Rev. des et. Grecques. 1901, p. [illegible]).

justifying,the naive pride with which its creators in inscribing their signature boasted of the work that they had conceived and accomplished.

Note 1.p306. Furtwängler. Arch. Zeit. 1882. p.325. Botho Graf. Athen. Mitt. 1889. p.319-320.

After Mikkiades and Archermos, one still follows for one generation the history of this family of artists. The sons of Archermos, Boupalos anf Athenis, were proud of the glory that they had brought to their native land. One of the authors used by Pliny had read at Delos this inscription engraved on the base of a statue. "Chios is not celebrated alone for its vines; it is also for the works of the sons of Archermos." [1]

Note 1.p.308. Pliny. H.N.XXXVI. 12.

Boupalos appears to have been the most celebrated of the two brothers; no work of Athenis is cited. A signature of Boupalos was found on a base discovered in the suburbs of Rome.[2] If the inscription be ancient, it does not date from the 6 th century; some rich Roman amateur caused it to be engraved in the pedestal of a copy of an archaic original. Besides, in the time of the empire were still shown authentic works of the lod master of Chios. There was at Chios a mask of Artemis, whose expression varied according to the angle at which it was viewed, as stated by the sacristans who showed the temple to strangers.[3] There was at Smyrna a Tyche with head surmounted by a polos, a sort of high headdress in form of a basket, that art attributed to certain great goddesses; one of the hands held the horn of Althea or Cornucopia.[4] There were clothed Charites in the temple of Nemesis at Smyrna; other Charites at Pergamon formed a part of the collection of the Attalides.[5] They must also h have been draped female figures, like these Charites, the statues by Boupalos, which were placed by Augustus on the ridge of his temple of Apollo Palatine;[5] it is probable that they were placed like acroterias, on the apexes and angles of the pediment.

Note 2.p.308. Löwy. Inschrift. greech. Bildh. No. 497.

Note 3.p.308. Pliny. H.N.XXXVI,12; Collignon. Le masque a double expression de Boupalos et Athenis. (Rev. des etudes grecques. 1901, p. 1-7).

Note 1.p.208. Pausanias. IV, 30-6. Pausanias says [illegible] [illegible] -ent image of Fortune known.

Note 3.p.209. Pausanias. IX, 35-6; see [illegible] No. 46.

Note 4.p.[illegible] [illegible] xxvi, 12.

From the end of the 7th century in the time of Alyattes [illegible] first to cut statues from it, an example of which had alre- ady been given to them by the primitive inhabitants of the Cyclades, those Carians to whom are attributed the rude figurines contained in the oldest sepulchres of the islands [illegible]. In the excavations of Delos, the most ancient may be that which Nicandra dedicated to Artemis (Fig. 52). The donor being a Naxian, according to all probability, she gave her [illegible] of the inscription. Epigraphists are inclined to believe that the monument dates in the last years of the 7th centu- [illegible] monument in marble. This is attested by a case discovered at [illegible] ue of the type termed archaic Apollos. This image was [illegible] to us of his signature seems nearly contemporaneous with the dedication of Nicandra.[2] Proofs abound for this acti- [illegible] itself was collected a curious sketch of a male statue,[3] still lying at the bottom of the quarry where the workers had begun to detach them were found unfinished figures larger than nature.[4] Finally, to Naxian hands must have entrusted the execution of that enormous statue of Apollo, [illegible] the ground, and early attracted the notice of travelers.

Note 4.p.308. Pausanias. IV, 30-6. Pausanias says in distinct terms that this figure of Boupalos was the most ancient image of Fortune known.

Note 5.p.308. Pausanias. IX, 35-6; see inschr-von Pergamon. No. 46.

Note 6.p.308. Pliny. H.N. XXVI, 18.

From the end of the 7 th century in the time of Alyattes (625-568), the Naxians had commenced to quarry marble and to furnish it to architects, who used it for the covering tiles and cornices of temples.[7] Perhaps they were even the first to cut statues from it, an example of which had already been given to them by the primitive inhabitants of the Cyclades, those Carians to whom are attributed the ruder figurines contained in the oldest sepulchres of the islands of the Ægean sea.[8] It appears that of all the statues found in the excavations of Delos, the most ancient may be that which Nicandria dedicated to Artemis (Fig. 32). The donor being a Naxian, according to all probability, she gave her order to a compatriot; according to the form of the letters of the inscription, epigraphists are inclined to believe t that the monument dates in the last years of the 7 th century. About that time, there were at Naxos sculptors that wrought in marble. That is attested by a base discovered at Delos, a base of triangular shape ornamented at the angles by a mask of the Gorgon and two ram's heads (Fig. 127).[1] By the mode of arrangement on that plinth, of two nude figures that have remained adherent to it, one divines a male statue of the type termed archaic Apollos. This image was the work of the Naxian Iphicartides, and the inscription given to us by his signature seems nearly contemporaneous with the dedication of Nicandra.[2] Proofs abound for this activity of the quarrymen and sculptors of Naxos. In the island itself was collected a curious sketch of a male statue,[3] and still lying at the bottom of the quarry where the workmen had begun to detach them were found unfinished figures much larger than nature.[4] Finally, to Naxian hands must have been entrusted the execution of that enormous statue of Apollo, that the inhabitants of Naxos consecrated to the god near his Delian sanctuary, and whose fragments are scattered on the ground, and early attracted the notice of travelers; t

the colossus was of marble of Naxos.[1] There have been found even in contenental Greece works signed by Naxian artists.[2] Finally, it is said that even where inscriptions are wanting, the material employed would give reason to think, that a n number of monuments of archaic sculpture are of Naxian origin; a long list of statues and fragments of statues has b been made, where is recognized the coarse-grained marble f from the quarries of Naxos.[3]

Note 7p.308. Pausanias. V,10-8; Histoire de l'Art. vol. VII. p. 320-321, 534.

Note 8.p.308. Histoire de l'Art. vol. VI, p.739-746,759-762; Figs 331-333, 336, 357, 358.

Note 1.p.309. Homolle. Bull. Corr. Hecc. vol. XII, p. 463-473, pl. XIII.

Note 2.p.309. (Greek).

Note 3.p.309. Collignon. Histoire. vol. I, p. 115, Fig. 57.

Note 4.p.309. Ross. Inselreisen. I.p.39.

Note 1.p.310. S. Reinach. Le colosse d'Apollon a Delos. (Bull Corr. Hell. 1893.p.129-144, pls.V, VI). In studying the fragments of this colossus, Perdrizet has stated, that he found the lower part of the abdomen enclosed by a bronze girdle (Bull. Corr. Hell. 1897. p.178-179). Bruno Sauer(Ate. Mitt. 1892, p. 42).

Note 2.p.310. Collignon. Histoire. vol. I,Fig. 124. Alxenor signed another stele, that was recently discovered in a Miletan colony of Thrace. SArch. Anz. 1896.p.136-138).

Note 3.p.310. Athen. Mitt. 1892. p.39-45.

Is it true that these monuments exhibit tendencies and habits so cepuliar for the historian to be able to define the art of Naxos, asvhe has attempted to do dor that of Samos or of Chios? That is affirmed with a great reinforcement of analysis, which has only the appearance of scientific rigor;[4] it is important to discuss the value of these assertions.

Note 4.p.310. This is the thesis supported by Bruno Sauer in his Memoir entitled:- Altnaxische Marmorkunst (Athen. Mitt. 1892.p.37-39, pl. VII).

There is at the very first a primary reserve to be noted; if a statue is of marble with great crystals, it does not follow that it is always the work of a Naxian sculptor. The marble of Naxos must have cost less than that of Paros, and

"hast have been frequently preferred ... [illegible]
economy.[5]

Note p.410. Furtwängler states this and refuses to ac- [illegible] p. 118-...

Buser was the first to recognise that one could not correctly attribute a figure to the Naxian masters, merely because it was made of marble from the island (p. 44); but in the course of his inquiry, he frequently seems to lose sight of the principle that he had established.

Let us then place side by side the material: when one cites to assign a common origin to anonymous monuments found in very different places, there is only one means of making a proof, which is by indicating characteristics common to all of them, and that are not found elsewhere. Such is indeed [illegible] this problem, but between the works so placed to the credit of the artists of Naxos, there are more differences than resemblances. From all these comparisons, we do not see a [illegible] is proposed to constitute. Antique tradition is not mistaken [illegible] for which it gave the honor sometimes to the Cretan masters and sometimes to those of Chios. What is suggested by this silence of the ancients, and results from the facts observed, is, that if Naxos had at a very early date very busy workshops, from which came many statues and reliefs, these statues did not have a descriptive sufficiently marked, for them to be a reason to speak of a Naxian style and a Naxian school.

Also at Paros, just as at Naxos, men must sculpture the marble at the place for export, just as done in all times [illegible] found at Paros examples of all types that Ionian statuary loved to represent; there is the nude standing male figure as at the Sporades, there is the clothed female figure [illegible] in the ateliers of the masters of Cyclades.[2]

[illegible]

must have been frequently preferred to that for reasons of economy.[5]

Note 5.p.310. Furtwängler states this and refuses to accept the theory of Bruno Sauer (Meisterwerke, p. 715-716). Sauer was the first to recognize that one could not correctly attribute a figure to the Naxian masters, merely because it was made of marble from the island (p. 45); but in the course of his Memoir, he frequently seems to lose sight of the principle that he had established.

Let us then place aside here the material; when one claims to assign a common origin to anonymous monuments found in very different places, there is only one means of making p proof, which is by indicating characteristics common to all of them, and that are not found else where. Such is indeed the method that men have tried to apply to the solution of this problem, but between the works so placed to the credit of the artists of Naxos, there are more differences than r resemblances. From all these comparisons, we do not see separated the .raits that make a unity of the group, which it is proposed to constitute. Antique tradition is not mistaken; it never thought of giving to the Naxians the initiative, for which it gave the honor sometimes to the Cretan masters and sometimes to those of Chios. What is suggested by this silence of the ancients, and results from the facts observed is, that if Naxos had at a very early date very busy workshops, from which came many statues and reliefs, those sculptures did not have a personality sufficiently marked, for them to be a reason to speak of a Naxian style and a Naxian school.

Also at Paros, just as at Naxos, men must sculpture the marble at the place for export, just as done in all times at Carrara. If history mentions the name of no sculptor of Paros for that epoch, two Parian masters, Aristion and Kritanides, are known by inscriptions.[1] there have further been found at Paros examples of all types that Ionian statuary loved to represent; there is the nude standing male figure; as at the Branchedes, there is the clothed female figure seated on a sort of throne; as at Delos, the same woman is standing in the attitude of the bearer of offerings.[2]

Note 1.p.311. Att. Ins. 466, 469; Löwy. Inscr.gr.bild.6.

Note 2.p.311. Löwy in Arch. Epigr. Mitt. aus Oest. vol. XI. p.147-188.

There were found at Delos in the excavations made by Homolle around the celebrated temple of Apollo, a certain number of statues more or less mutilated, that according to t the character of their execution, could be arranged in order of date.[3] The series thus formed would go from the end of the 7 th to the end of the 6 th century. From one figure to another, the hand of the sculptor is strengthened; it has kept closer to the form; it is more animated by the variety of poses and the beauty of the movement. This effort of invention, search for novel effects, are just the merits that the historians of art in antiquity attributed to the sculptors of Chios, and from which those derived glory in the inscriptions which they engraved on the bases of their statues.

Note 3.p.311. Homolle. (Latin) 1885.

Delos with its sanctuaries of Apollo, Latona and Artemis, at the time when were composed the so called Homeric hymns, i.e., about the 7 th century, was already the religious centre of all Ionia, the traditional place of assemblage of the insular and continental Ionians, the holy land to which annually the barks sailed by hundreds, when the fixed day of t the great panegyrie returned, as they do today in the same parts in the month of August for the Virgin of Tinos. Even after there were built on the Asian coast vast and sumptuous edifices, such as the temples of Apollo Didymeus, Arteis of Ephesus, and of the Samian Hera, Delos had also lost nothing of its prestige in the 6 th century; its temple will be the only one spared by the Persians in the course of their cruise in the Archipelago during the first Median war. The other deities among which were divided the homage of the Ionian cities,all had a characte more or less local; it was the Apollo of Delos that was domiciled in the island where he was born, and remained the great national god of the Ionian race. For a pious Ionian there certainly no more meritorious act, than to erect at Delos his own image, immovable in the attitude of perpetual adoration, or to increase there the number of the divine images crowded at the foot of the Cynthus, of adding to this people of statues a new effigy of Apollo or of Artemis. Thus the masters

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covery have preserved for us, is there a single one on which
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In the series of statues or rather of fragments found
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ver finds between them.

The starting point is the statue dedicated by Nikandra

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little less primitive in appearance.[1] The swelling of the

of Chios were often called to execute works destined to appear in the sacred enclosures of Delos. The marbles on which are read the names of Mikkiades and of Archermos only confirm an assertion of Pliny. To what he says of the genealogy of the members of that family, Pliny adds these words; "They produced many statues in the neighboring islands, as also at Delos."[1] The name of Delos is here placed by itself. Nowhere is there as many of the works of these sculptors as at Delos.

Note 1.p.321. Pliny. H.N.XXXVI, 12.

Then one cannot dispute with the historian the right of crediting to these masters of Chios these unsigned statues, each of which seems suited to represent one of the successive phases of the movement of the insular art. At Delos t the sculptors successively undertook to seek at first in wood and then in marble a form, which was less and less removed from the type of the youthful and radiant beauty, that the verses of the poets had introduced to the Greek imagination. Among the anonymous marbles, that the chances of excavation have preserved for us, is there a single one on which Mikkadius or Archermos, Boupalos or Athenis laid his hand? We do not know; but one can admit that he perceives the influence of all the examples given by these sculptors, and thus attribute to them the principal honor of the progress, whose stages they mark.

In the series of statues or rather of fragments furnished by the ground near the temple of Apollo were represented t two types, both equally dear to archaic art, that of the nude male figure and that of the clothed female figure, both in a vertical position; but there remain only rare examples of the first of these types, while those of the second are more numerous and better preserved. The latter then lend themselves best to study by the differences that the observer finds between them.

The starting point is the statue dedicated by Nicandra ((Fig. 32); one recalls it as long and flat with its arms pendant as if welded to the body, with its clothing that does not outline the forms, however adherent it may be. Other statues of which only the trunks remain are already a l little less primitive in appearance.[1] The swelling of the

chest and the roundness of the trunk make themselves felt beneath the fabric. The right arm also falls with the same stiffness and is attached to the hip; but the left arm is freed from this inertia; it attempts momement. If they dared not yet to detach it from the bust, it is bent at the elbow; the raised hand rests on the bosom.

Note 1.p.318. Homolle. De antiq. etc. p.20-22, pl.III, IV, 1,2.

The impulse being once given, art can no longer stop. Here is an entire group of figures in which the attitude is already different, much more natural and free.[2] There are n nine of them, all replicas of the same type.

Note 2.p.318. Homolle. De antiq.p.25-32, pls.V-IX.

All are without heads and are broken at the height of the knee. They must have had the same headdress and the same f face. The feet were nude; many fragments of them were found in the rubbish.

In spite of these mutilations, the general characters of the type are easily seized. What the sculptor has represented everywhere is a woman of robust form and noble appearance. She is standing and seems prepared to step rather than already walking. The left leg projects forward slightly; but the soles of both feet were firmly placed on the ground. The forearm and hand are wanting everywhere; but one divines their pose by what remains of the upper part of the member, as well as by some traces of the fingers resting on the cloth, where they were in contact with it. Other statues were more complete, for example, those of Athens, and further allow a comparison that removes all doubts. At the right, the arm is bent at the elbow, forming almost a right angle with the bust. Was the hand open to hold a vase, or did it show a flower held between the fingers? Both poses are found on archaic monuments and perhaps alternated in the series of the figures of Delos. The left arm hung curved along the hip. At this side the hand raised a part of the drapery, as if to prevent it from dragging on the ground (Figs. 128,129).

The clothing consists of two pieces, the tunic and the mantle, the Ionian tunic, long and flowing, made of a supple linen, that everywhere seems wavy, and the woolen mantle with broad and rounded folds. The arrangement as a whole

was everywhere the same, but not in the fabrication. That comprises differences which must correspond to a difference in date. There are statues with drapery very close about t the trunk and limbs, grooved by folds whose exact parallelism or rigorous symmetry is of a kind that has not yet conquered its full freedom (Figs. 128,129). On the contrary elsewhere, the body appears to move with greater ease under a fabric, whose arrangement is less regular (Figs. 130,131). The latter works, whose execution seems freer, can be attributed to the second half of the 6 th century;the others fall between 700 and 650.

To one of the most recent statues must belong the only o one of the two heads found at that place, which one could fit with certainty to an image of a woman (Fig. 132). Surmounted by a diadem, this head is surrounded by abundant hair. Two rows of little wavy and equal locks are placed before the diadem; they extend from one ear to the other and form a sort of crown on the brow. Behind the ear appear two or three plaits. We follow these plaits on the trunk. We see them there with more or less marked waves hang on the shoulder and even on the bosom (Fig. 130). It is the same for t the portion of the hair thrown over the back. On the statues that seem to be the more ancient, it forms a compact and r rectangular mass (Fig. 129); on the others it is divided i into several great tresses, at the ends of which are fastened light ornaments of metal, those spirals of gold or of g gilded bronze already mentioned in Homer;[1] this is proved by little holes pierced there in the marble. On the diadem is no vestige of overlays: the brush designed there palmatiums and rosettes; but on one of these figures metal brooches had been attached to the drapery; the fastenings have left there holes in the marble.

Note 1.p.316. Histoire de l'Art. vol. VII.p.272;Fig.146.

Time has singularly maltreated the sole fragment by which we could judge of the fashion that the sculptors of Delos gave to the heads of these statues. Wear has not been limited to attacking the surface of the marble, it has flattened the ridge of the nose, injured the lips and softened the chin. In spite of these ravages, one divines there a work already of skilful fabrication. Beneath this worn flesh one

feels a firm layer, a bony skeleton with all its parts in place, and this rather long face, veiled eyes and this opened mouth, all appear as a reserved expression of sweetness and pensive melancholy.

All these figures had a votive character; that is indicated by the place where they were found and the poses that they take; there is further the inscription of Nicandra. What did they represent? The goddess Artemis or her worshippers? That question is already placed before us. To attempt to solve it, we shall await the occasion, which will offer us an even richer and more varied series of female statues found in 1886 on the Acropolis of Athens.

By the base of Iphicartides, we know that the type of the nude and erect male figure was also represented at Delos. To an image of this kind must have belonged a very fragmentary head found there by Homolle;[1] but a head and feet do not suffice to restore a statue. In another one of the Cyclades, in the distant Thera is found a nearly complete example of this type. For the statue of island marble known under the name of the Apollo of Thera is lacking only the lower part of the legs (Fig. 133). The two pendent arms are detached from the body for only a small part of their length from the height of the elbow; the modeling is very summary, and one would be tempted at first sight to date the work back in even the last years of the 7 th century. However, what gives the impression of a later age is, that one no longer feels here the habits contracted by the sculptor in working wood. The forms are rounded and the contours are involved. One will particularly note the rendering of the face above the sloping shoulders. If the brow recedes, if the ear is placed too high, if the nose is thick and heavy at the end, the arch of the eyebrows is well drawn on a brow surrounded by a row of symmetrical curls. The eyes have projecting balls and are slightly oblique; the outer ends are slightly raised toward the temples. The lips are clearly cut, and the mouth is elevated at the corners as a sketch of a smile. Its sculptor is preoccupied in animating the face; whatever his awkwardness, he has succeeded in this to a certain degree.

Note 1.p.317. Homolle. Bull.Corr.Hell. 1873.pl.VIII, right; 1880. p. 35.

Beside this statue it is proper to place another, known under tha name of tne Apollo of Milo (Fig. 134).[1] Both are cut in tne same marole, wnich seems to be tnat of Naxos. M Melos is also nearer Naxos than Thera. Between tne two statues are resemolances, that allow them to be regarded as related. This relationshop is especially apparent in the head; there are noted in both the seeking of the first awakening of expression. The execution of the trunks also presents a certain analogy; it is abrupt rather than soft: it freely accents neither the long sketches nor the design of the muscles in the soft parts. Yet there are differences. In the Apollo of Milo by the effect of the length of the legs, the figure may be more springy than that of the Apollo of Thera, the forms have more precision and solidity. For example, see the shoulders. In the statue of Thera these are depressed. Their contour has something uncertain and vague; in that of Melos, they are wider and more elevated; they give the impression of a firm attachment to the arms. It is the same f for the abdomen; if the sculptor has not even attempted to indicate the white line of the transverse aponevroses, their proportions are better seized and the limits of the basin are better marked. The thighs are too thin; but in the rendering of the knee and calf, the artist seems to be inspired by nature.

Note 1.p.320. The first study of the Apollo of Melos was made by Hollaux. (Bull.Corr.Hell. 1872. p.560-567, pl. XVI). The legs are restored.

The Apollo of Melos certainly is more advanced than that of Thera; although conceived in the same spirit, the head has more elegance. The figures belong to the same school, but do not seem to have come from the same studio. Each artist begins in his own way and treats the common theme in his own manner. To appreciate these works at their proper value, it suffices to compare them to another figure, executed in the same manner and doubtless about the same epoch, that called the Apollo of Orchomenos; nothing is more gloomy than the flat and crushed face of the Beotian statue. Not alone by reason of the source and the material employed have we compared the Apollo of Thera and that of Melos with the statues uncovered at Delos. Whether we have there images of

of the deity or images of a dead man raised on his tomb, we
one is inclined to believe in accordance with the conditions

Ionian sculptors, of which the most celebrated were the
bers of Chios.

bate vicinity of ancient tombs seen cut in the rock. (Ross. Inselreisen. vol. I, page 8). As for the other Apollo, all that is known is that it came from Nelos. (Dalton. 1881

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tom of the gulf into which flows the Cayster, between the two promontories facing Samos at the south of Chios on the north. Thus when the opulent city desired to ornament its temple, it Rhoecus of Samos entrusted it a statue of

skilful among all workers in marble, that is to say the sculptural decoration of the surfaces of the entities, the was very rich;[1] the architect at Ephesus had placed figures where they were found in no other Ionic temple, in the c itse, where the enclosed lions and heads of beautiful aster, and around the shafts of several columns.[2]

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in the partial restorations that he executed for the tasse

ments of diameter, all of very fine work; it is evident that
came from Ephesus
series of fragments of greater dimensions and relief

of the deity or images of a dead man raised on his tomb, as one is inclined to believe in accordance with the conditions of the discovery,[1] we again find in these marbles the qualities and tendencies, that characterize the work of those I Ionian sculptors, of which the most celebrated were the masters of Chios.

Note 1.p.321. The statue of Thera was found in the immediate vicinity of ancient tombs even cut in the rock.(Ross. Inselreisen. vol. I, page 8). As for the other Apollo, all that is known is that it came from Melos. (Deltion. 1891.No.30

If we believe that we can seek even at Thera the trace of the activity of the Ionian sculptors, for a stronger reason we must recognize their hands in the slight remains that are left to us of the sculptors of the most ancient temple of Artemis of Ephesus. The harbor of Ephesus opened at the bottom of the gulf into which flows the Cayster, between the two promontories facing Samos at the south of Chios an the north. Thus when the opulent city desired to ornament its temple, if Rhoecos of Samos furnished to it a statue of bronze for the sanctuary, it was from the sculptors of Chios, skilful among all workers in marble, that it demanded the sculptural decoration of the surfaces of the edifice, that was very rich;[1] The architect at Ephesus had placed figures where they were found in no other Ionic temple, in the cornice, where the enclosed lions and heads of beautiful character, and around the shafts of several columns.[2]

Note 1.p.322. Histoire de l'Art. vol. VII.p.612-614.

Note 2.p.322. Murray was able by means of attention and patience to utilize fragments of the first temple collected by Wood in his deepest excavations; he marked their places in the partial restorations that he executed for the museum. The results of this labor were presented in a memoir entitled:- Remains of archaic temple at Ephesus. (Jour.Hell.Studies. vol. X. 1889. p. 1-10, pls. III, IV).

Of the reliefs of slight projection ornamenting the cornice, there remains only little pieces, heads, members, fragments of drapery, all of very fine work; it is thought that one can divine the group of a centaur and a Lapitha. Another series of fragments came from figuers of greater dimensions and relief The c curve of the ground from which they project allows the rec-

recognition of these sculptures placed on the shafts, whose tradition was resumed in the temple contemporaneous with Alexander.

What is most remarkable is the head of a woman presenting a three-quarter front.(The face is broad; the cheeks are full and the lips are fleshy. A broad band is placed on the hair, whose wavy locks enclose the forehead and at the back fall on the nape in parallel tresses. In the ears are pendants of circular form; some traces of a collar are distinguished on the fracture. However mutilated is the lower part of the face, the modeling does not lack suppleness nor amplitude. From the same column perhaps comes another image t that can almost entirely be restored, that of a male personage, erect and walking, the left foot in advance (Fig.136).

Over the close tunic is cast a panther's skin; the head of the animal covers the right shoulder of the man. The clothing leaves bare the lower part of the legs. They are of correct and firm design; but what especially forms the interest of this restoration is, that it shows how in the primitive edifice, there moved around the shaft figures all arranged in a vertical position, and consequently as suitable as the flutes above them to make apparent the height of the column. In the restoration that we have given of this column of the first temple of Ephesus, we have grouped around the preserved images, other personages of both sexes.[1] these a are entirely invented, but are conceived in the same style as the figure that remains, and they thus fix the character of the mode taken by the decoration. In a third dragment t that must belong to that entirety, is recognized a motive that we shall find again more than once in Ionia and elsewhere on funerary steles: there remains the middle portion of a male figure, clothed and with the arms falling beside the body.[2]

Note 1.p.324. Histoire de l'Art. vol.VII, pl.X B.

Note 2.p.324. Murray. History of Greek Sculpture. vol. I. Fig. 20.

It was also some pupil of the masters of Chios that must have sculptured a female statue, whose trunk was found on t the gulf of Smyrna, at Vourla near the ancient Clazomene. (Fig. 137),[3] Its material is not marble; it is a limestone

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les holding a dove in her hand. One notes here the [illegible]
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1900. p. 87a-87a).

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find there more or less marked the traits which have seem-
to us to characterize the style of the three schools that
we have distinguished.

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the part of the shore where the Ionian race had its princi-
pal habitation. We shall find them very far from the regi[on]
mentioned as the capitals of this civilization; we shall [see]
them arise in the distant island of Cyprus as in the heart
of Boeotia, in Thrace, Macedonia, Thessaly and Attica. After
the example of Rhoecus and Theodorus, Archermos and Bupal[us]
many other Ionian artists went to labor wherever called, to
decorate the tombs and temples, of wealthy individuals or of
princes and magistrates of cities.

Ionian sculpture is not represented at Rhodes for this
period by a single important monument, as has the [illegible]
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series of small figures of limestone, that mostly came [from]
Camiros.[1] They appear to have a votive character. Here is [illegible]
[illegible]
type also found in Ionia, where it is represented by a [illegible]
of Clazomenae (Fig. 120). There is a god with a ram's [illegible]

of very close and fine grain. As for the type, it is that which we know by many clay figurines (Pl. VI) and by the statues of Delos and of the Acropolis of Athens. One recognizes their either Aphrodite herself or one of her Worshippers holding a dove in her hand. One notes here the thickness and heaviness of the forms. The work must precede 550.

Note 3.p.324. Collignon. Torse feminine etc.(Rev.Arch. 1 1900.[2] p. 374-379).

6. Monuments of Ionian Art outside Ionia and Cyclades.

The monuments so far studied are not the only ones that represent the efforts and work of Ionian sculptors. Others remain for study which came neither from Miletus nor Samos, Chios nor the Cyclades, but that we yet believe ourselves authorized to compare with those whose Ionian origin is duly certified. With very rare exceptions, these works are not signed and we know nothing of them from ancient authors; but we f find there more or less marked the traits which have seemed to us to characterize the style of the three schools that we have distinguished.

These scattered fruits of Ionian genius will not alone be discovered on the coasts of Asia Minor, in the vicinity of the part of the shore where the Ionian race had its principal habitation. We shall find them very far from the cities mentioned as the capitals of this civilization; we shall see them arise in the distant island of Cyprus as in the heart of Phrygia, in Thrace, Macedonia, Thessaly and Attica. After the example of Rhoecos and Theodoros, Archermos and Boupalos, many other Ionian artists went to labor wherever called, to decorate the tomb and temple, of wealthy individuals or of princes and magistrates of cities.

Ionian sculpture is not represented at Rhodes for this p period by a single important monument, unless one credits that island with the head in the museum of Constantinople, that a false indication caused to be attributed to Rodosto; (Fig. 114); but there are in the British Museum an entire series of small figures of limestone, that mostly came from Camiros.[1] They appear to have a votive character. Here is a woman seated in an armchair, doubtless a deity (Fig. 138),a type also found in Ionia, where it is represented by a stele of Clazomene (Fig. 139). There is a god with a ram's head,

which even sits on a throne. This must also be a god, this person that holds by the tail and hind paws a reversed lion with head downward (Fig. 140). Believers desired to perpetuate the memory of their offering. These are nude young men with one arm pendent on the thigh, while the other is folded over the chest and holds in the hand a patera or a kid.(Fig. 141). In these figurines the modeling is too summary for one to appreciate its style. The color is a red that has left very visible traces on the stone and completed the work of the chisel. The influence of Ionian masters is certainly f felt in this direction far beyond Rhodes and even in Cyprus. It would be easy to follow its trace in all archaic Cypriote sculpture, in its taste for rounded and enveloped forms, in its search for elegance and in its insistence on minute care for the details of ornamentation and costume; but to show what could be at Cyprus the role and the part of Ionian art, it will suffice to present here a sphynx in limestone, uncovered in 1886 in the cemetery of Marion-Arsinoe, where it s stood at the entrance of a tomb (Fig. 142).[1]

Note 1.p.325. A.H.Smith. A Catalogue of Sculpture. Vol. I. Nos. 53-75.

Note 1.p.326. Couve. Sphynx de Cypre. (Bull.Corr.Hell. 1 1894.p.316-322, pl. VII).

Created by Egypt, the type of the sphynx was borrowed from it by the neighboring peoples, each of which had more or l less modified it to express one of its conceptions. The Mycenaean artist had already appropriated it in Greece; but after the example of the Assyrian and Phoenician artists, he always gave it wings, an arrangement very rarely found in Egypt, and he omitted that chin beard by which the effigy of the king was recognized.[2] The head of the sphynx therefore has all the appearance of a female head, an appearance in harmony with the gender that the language assigned to the word denoting that artificial being; but the thought of the men of that time is yet too much concealed from us, for us to be able to state whether they attached a definite sense to this figure, or if for them it was merely a motive of decoration. The art of Homeric Greece continues to reproduce this image;[1] it transmits it to that of historical Greece. Then it assumes a signification which appears to have

been suggested to the Greeks by the representations that t they found either on Egyptian furniture and jewels, or on those metal cups and scarabs of a style like Egyptian, that Phoenician commerce distributed on all the coasts of the Mediterranean. They saw there a sphynx holdinm a man down between its forepaws.[2] Their ingenious minds labored over this fact; they found a meaning in this group which they w were pleased to transfer to their vase paintings. Preoccupied as they were with the mystery of death, they made of t the sphynx a being similar to the sirens and harpies, one of those agents of destiny that came to break off life in its flower; to this idea corresponds the name that they gave it,of the stifler or strangler, derived from the verb sphiggo. As the harpy was the ravisher, the sphynx was the strangler, to speak like the Greeks. This type was then like an image which in sculpture personified the irresistible force by which had been laid underground the guest of the tomb. Numerous monuments evidence the vogue enjoyed by this symbol in all parts of Greece and even in Etruria, where it was d disseminated by Greek art;These are sometimes figures in the round, placed on a pedestal in form of a column or a square base (Fig. 54);[1] they are more frequently reliefs chiseled on the front face of a stele or on its back.

Note 2.p.327. Histoire de l'Art. vol. III. Figs. 545,54-. Other examples of the same motive are indicated by Milchöfer, p. 56,57, in the very complete study devoted to the sphynx, regarded as a funerary symbol.(Sphynx in Athen. Mitt. 1879. p. 45-78, pls. V, VI). Stackelberg. Gräber der Hellenen. Pl. LVI.

Note 1.p.328. Histoire de l'Art. vol. III, Fig. 151.

Of all figures of the same species, the sphynx of Marion has the advantage of being that, whose funerary destination is best attested by the circumstances of the discovery; but what is its special interest is, that one recognizes there the work of a sculptor who received lessons other than those of the Cypriote workmen. The first publisher of this monument was not mistaken in this. "If," said he,"one can precisely characterize archaic Ionian art, these are even the characteristici of that art found in the figure of the sphynx of Cyprus, a repugnance for nervous accent, a marked taste

[illegible]

ere one always feels the expression of young and robust life [illegible]."[2]

[illegible]

of the year 500, a female head cut in the limestone of Cit- [illegible].

It must have belonged to a statue of the type of xoanons of the Acropolis.

These original traits of the Ionian style are less ac- [illegible] ted on a monument that came from a little island near Cn- ide, the island of Syme (Fig. 143).[3] It is a stele without ornament or inscription. The lower part of one face is oc- cupied by the figure of a young man seen in profile. He stands in the attitude of walking. He leans on his stick [illegible] with his left hand. For all clothing a floating mantle cov- ers the chest and falls to the height of the knee in fold[s] [illegible] by the right hand. One part is raised at [illegible]

[illegible] and separated from him by a fillet is a wild goat with crested tail, such as found on monuments of Ionian o- rigin, coins of the dynasties of Lydia, sarcophagi of Cla- zomenae, painted vases, a kind of Xanthos called that of the harpies, etc.; an allusion is there perhaps to the taste that the deceased had for the chase. The image is quite [illegible]

[illegible]

by lines, as in the vase paintings with incised designs. [illegible] seen by the face, the prominent and angular nose, the very elongated eye, the monument must date from the beginning of the 6th century. Then in Ionia must be sought the first sketch of a type repeated everywhere by the sculptor [illegible]

[illegible] that of the rectangular stele, narrow and high, whose [illegible]

[illegible]

Greece than Ionia and on the southern coast of [illegible]

[illegible]

for rounded contours, for full and rounded flesh, in which blood circulates. The eyes project beyond the orbits; the nose is thick, the chin is broad and projects forward, the lips swelled. This is the proper stamp of Ionian works, where one always feels the expansion of young and robust life, not without softness."[2]

Note 2.p.328. Coubo. Sphynx de Chypre, p. 321-322. There is also cited as a very faithful replica of an ionic model of the year 500, a female head cut in the limestone of Cyprus. (Furtwängler. Neue Denkmäler antiken Kunst. Pl. X.). It must have belonged to a statue of the type of xoanons of the Acropolis.

These original traits of the Ionian style are less accented on a monument that came from a little island near Rhodes, the island of Syme (Fig. 143).[3] It is a slab without ornament or inscription. The longer part of one face is occupied by the figure of a young man seen in profile. He s stands in the attitude of walking. He leans on his spear w with his left hand. For all clothing a floating mantle covers the chest and falls to the height of the knee in folds that are retained by the right hand. One part is raised on the left forearm. The legs and feet are nude. Below this personage and separated from him by a fillet is a wild boar with erected mane, such as found on monuments of Ionian origin, coins of the dynasties of Lycia, sarcophaguses of Clazomene, painted vases, a tomb of Xanthos called that of the Harpies, etc.; an allusion is there supposed to the taste that the deceased had for the chase. The image is quite defaced now, flat and without any modeling; in the interior of its outline, the details of the drapery are indicated by lines, as in the vase paintings with incised designs. As seen by the face, the prominent and angular nose, the very elongated eye, the monument must date from the beginning of the 6 th century. Then in Ionia must be sought the first sketch of a type repeated everywhere by the sculptor charged with assisting in the decoration of the tomb. This type is that of the rectangular stele, narrow and high, whose panel is filled by the effigy of the dead, standing vertically.

Nearer than Cyprus and on the southern coast of the Anatolian peninsula, the elevated lands of Lycia sheltered in

the recesses of their hollow valleys an intelligent and brave people, which was very superior to its neighbors in Cilicia and Pamphylia, and made itself illustrious by the passionate energy with which it defended its independence from foreigners on several occasions. Sparsely inhabited today by some groups of very scattered laborers, woodcutters and shepherds, this picturesque country, the Switzerland of Asia Minor, until recent times had retained almost intact its ancient monuments, the tombs of its cemeteries, built of f fine materials or cut in the rock, and the edifices that decorated its cities;[1] likewise the travelers that visited it in the course of this century have brought away from it a rich booty, a series of reliefs and of statues, that are counted among the most interesting groups possessed by the museums of Europe. For example, such are those that archaeologists know under the names of the tomb of the Harpies, Monument of the Nereids and Heroon of Trysa.

Note 1.p.330. On the nature of Lycia and its ruins, see Histoire de l'art. vol. v. part 9.

The Lycians were not Greeks. They spoke a tongue whose secret has not yet been discovered; they wrote by the aid of an alphabet belonging to them. Yet the Greeks were early established in Lycia. If Homer counts the Lycian heros, Sarpedon and Glaucos,among the allies of the Trojans, he represents them as natives of the Peloponessus. From generation to generation, the number of Greek colonists must increase as the creative activity of Asian Greece and its expansive force increased. The Greeks do not appear to have had in Lycia cities entirely for themselves; but one divines them as being scattered everywhere as merchants, workmen and artists, welcomed and protected by the Lycian chiefs reigning at Telmissos, Patara, Xanthos and in the other cities of the mountain; they undertook to ornament the cities, to decorate the buildings and perpetuate the memory of the exploits of those princes by the images of them on the friezes and pediments of the royal tombs. The immigrants n had introduced into that country the use of their language. In the 5 th century will be seen on the same stone Grecian texts near Lycian texts, and if not presenting a translation of them, at least summarizing the general sense for the pas-

passers, who did not comprehend the dialect of the natives.

Note 1.p.331. For example, such is the case for the Greek inscription in 12 verses, that appears on the stele of Xanthos surrounded by the Lycian inscriptions, where is present the longest Lycian text that we possess, a sort of history of the reign and the exploits of a dynast, son of Harpagos. (Benndorf. Zur Stele Xanthia in Jahr. des Oest. arch. Inst. Vol. III, p. 98-120).

We have scarcely found to mention for Lycia one or two w works of sculpture, that seemed to have a character entirely oriental.[2] From the 6 th century Grecian art conquered Lycia. The Lycians charged it with being the interpreter of their mourning and herald of their exploits, as already attested by the oldest of three monuments to which we have alluded, that of the Harpies. In spite of the strangeness of certain details, surprising at first sight, all is Greek there, the theme, conception and execution.

Note 2.p.331. Histoire de l'Art. Vol. V. Figs.278-280.

The structure to which belonged the reliefs that Fellows removed to place them in the British Museum was a tomb in form of a pier or square tower (Fig. 144); this type is peculiar to Lycia. The monument is found in the interior of the rampart. Differently from the Greeks, the Lycians had the custom of placing within the walls of the city itself at least all the tombs of persons of any importance.[1] What distinguished that represented here, before its mutilation in 1842, were the four reliefs that were sheltered by the projection of the roof and surrounded the funerary chamber. That was placed at the top of a pier and was accessible only by the aid of a ladder; one entered by an opening made in the eastern facade and just wide enough to pass a slender man.

Note 3.p.331. Histoire de l'Art. Vol. V.p.380-383; Fig.268.

Note 1.p.332. See the plan of Xanthos given by Benndorf, Stele Xanthia, Fig. 23.

Four different scenes are developed on the four sides of the frieze that ornaments on the exterior the walls of the chamber. On the two narrowest sides (north and south, the monument not being quite square), the compositions are entirely symmetrical. On the two longer sides, western and

eastern, the correspondence is less exact.[2]

Note 2.p.332. For the bibliography of works relating to this monument, see the long note of Friedrich-Wolters. Die Gypsabgüsse antiker Bildwerke. 188c.p. 74.

At the two ends of the slab in which was pierced the doorway are two female personages facing each other and seated on richly decorated thrones. Both have the same attitudes, the feet being plcade on a footstool, the arms extended and raised holding objects that seem to have a religious or symbolical character (Fig. 145). The costume is the same for both parts; it is the tunic of a fine fabric that falls to the feet, over it being a mantle cast over the shoulders a and supported by the left arm, on which it is draped in large folds. Also the same headdress and wavy hair held over the brow by a wide band, at the back being coiled in a ball at the nape. There is then a very marked resemblance between the two figures, although that on the right appears younger. What differs are the attributes. The older of the two women holds in one hand a cup, the usual vessel for libation. The left arm is broken off; its termination is unknown. At the other end of the surface, the second woman is seated and lifts with the right hand a flower to her nostrils, while she holds in her left hand a fruit, apparently a pomegranate. The doorway opens before the older woman, but does not reach the top of the slab; above the opening a cow suckles her calf. Then come three erect figures, young women clothed in the talar tunic and mantle, facing the right and the first raising the folds of her veil as if for a salute. The other two in a similar pose present a poppy head, a flower and an egg.

Much more injured by the weather, the eastern face shows an analogous scene (Fig. 146). Near the middle of the panel and on a throne like the two others is seated an aged and bearded personage, whose left hand rests on a sceptre, his right raising a flower. Before him a child with extended a arms offers a cock, and accompanied by his dog a young man has the right hand extended. Behind the throne stand two w women; one of them holds a poppy head.

On the north and south faces is a different arrangement. A central group of two persons is enclosed between figures

symmetrically placed, that seem to have no relation to the [illegible] scepter in one hand, with the other reclining a helmet [illegible] a young warrior with a [illegible] in his left, his shield and sword before him (Fig. 167). Under the throne of the god is an animal in which has been seen a bear, inhabiting the mountains of Lycia, but which we prefer to recognize as a badly drawn dog. On the south face the principal group [illegible] (Fig. [illegible]). One is sea-ted and accepts identical with the principal personage of the corresponding relief. The same theme and same [illegible] in [illegible] the detail of the movement. Here one hand presses a [illegible] pomegranate and the other a round fruit. Before the seat is a woman with the right hand open in the attitude of prayer. [illegible]

On both of these sides the ends of the surface are occupied by birds with female heads, breasts and arms; the bod-[illegible] ly a [illegible] in their claws small female figures. These are much smaller than all other personages. The pose of these women carried off alive indicates terror and [illegible] on the ground; with the hair between the hands, it seems to await its turn to be carried off like its companions.

Of all personages here represented, the birds with human heads are the only ones that can be named with all certainty; they are Harpies.[1] In the primitive mythology, the [illegible] its originally suggests that [illegible]; it is easy to understand by what association of ideas, they have become divinities of unexpected and sudden death. This is the character that they have in Homer. In the same tale, the poet sometimes calls them [illegible] ([illegible]) and sometimes [illegible];[1] he relates that they carried off in their youth the daughters of Pandarus, the [illegible] of the four goddesses. How the Harpies were represented, Homer does not state. Hesiod lends them wings and the rapidity of the [illegible] [illegible] like so many others; but however rare may be the images [illegible] placed by the Lycian reliefs, it is unique. On another [illegible]

symmetrically placed, that seem to have no relation to the group. On the north side is a seated personage holding a s sceptre in one hand, with the other replacing a helmet on a young warrior with a dagger in his belt, his shield and sword before him (Fig. 147). Under the throne of the god is an animal in whilh has been seen a bear, inhabiting the mountains of Lycia, but which we prefer to recognize as a rudely drawn dog. On the south face the principal group likewise consists of two personages (Fig. 148). One is seated and appears identical with the principal personage of the corresponding relief. The same theme and same pose in general, same costume and sceptre; yet with same difference in the detail of the movement. Here one hand presents a pomegranate and the other a round fruit. Before the seat is a woman with the right hand open in the attitude of prayer, the left holding by the wings a bird resembling a dove.

On both of these slabs the ends of the surface are occupied by birds with female heads, breasts and arms; the body terminates in the form of an egg. These strange monsters fly away bearing in their hands and claws female figures, that are much smaller than all other personages. The pose of those women carried off alive indicates terror and supplication. On one relief, one of the same figures is seated on the ground; with the head between the hands, it seems to await its turn to be carried off like its companions.

Of all parsonages here represented, the birds with human heads are the only ones that can be named with all certainty; they are harpies.[1] In the primitive mythology, the harpies personify tempests that wreck ships: it is easy to understand by what association of ideas, they have become divinities of unexpected and sudden death. This is the character that they have in Homer. In the same tale, the poet s sometimes calls them thyellai (squalls) and sometimes arpygiai;[1] he relates that they carried off in their youth the daughters of Pandarus, the cherished pupils of the four goddesses. How the harpies were represented, Homer does not state. Hesiod lends them wings and the rapidity of the wind.[2] Art usually contents itself by making them winged figures like so many others; but however rare may be the image furnished by the Lycian reliefs, it is not unique. On another mon-

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ly in its age.[4]

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presented without opposition.

[illegible]

cement or rather a later alteration of the myth, that the

the fable of Palaemus shows them the role of [illegible] and dei-

[illegible]

of presents is found a winged figure serving as a handle

with an [illegible] only; but it lacks the [illegible] (Mon. Inst. vol.

[illegible]

Here embarrassment commences as soon as it is necessary to

interpret these reliefs. What character is it proper to

[illegible]

and occupy the entire surface on the other two. Many opi-

nions have been expressed on this subject. It has been only

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movements and the attributes distinguishing them, would [illegible]

[illegible]

one detail in which must not be sought a profound meaning.

By each line, traced by his chisel, the artist desires to

affirm the eternal opposition and at the same time the inti-

mate correlation of life and death.[6] All that is very ing[illegible]

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that absolutely corresponds to the doctrine, what one claims

to deduce from the study of the reliefs in question? Should

even to admit that one can collect the scattered elements

of this doctrine in the myths of the religion of the ages

and in the primary conceptions of the Ionian philosophers,

[illegible]

monument of Ionian origin, a fragment of a vase that came from Naucratis, was found the winged figure holding a child in its arms.[3]

Note 1.p.335. Panofka first recognized harpies here. (Arch. Zeit. 1843.p.49-7.), and this interpretation has since been accepted without opposition.

Note 1.p.336. Homer. Odyssey. XX, 66-79. This as a development or rather a later alteration of the myth, that in t the fable of Phineus gives them the role of impure and deformed beings, intent on robbing and defiling the festal tables

Note 2.p.336. Hesiod. Theogony. 265-270.

Note 3.p.336. Berl. Phil. Woch. 1894. p.733-734. On a cist of Preneste is found a winged figure serving as a handle and with an ovoid body; but it lacks the child.(Mon. ined. Vol. VI. Pl. XLIV, Fig. 3).

Where embarrassment commences is when it is necessary to interpret these reliefs. What character is it proper to attribute to each of the groups, and how shall we define the figures placed between those of the harpies on two sides, and occupy the entire surface on the other two. Many conjectures have been expressed on this subject. It has been desired to see in that entirety the exposition of an entire cosmic system. Everything here, the choice of personages, their movements and the attributes distinguishing them, would have a symbolical value. In this statement, there is no image n nor detail in which must not be sought a profound meaning. By each line traced by his chisel, the artist desired to affirm the eternal opposition and at the same time the intimate correlation of life and death.[4] All that is very ingenious; but in what we know of the beliefs that the mystery of human destiny suggested to the Greeks, is there nothing that accurately corresponds to the doctrine, that one claims to deduce from the study of the reliefs in question? Finally, even to admit that one can collect the scattered elements of this doctrine in the myths of the religion of the dead and in the primary conceptions of the Ionian philosophers, one must not forget that the sculptor at Xanthos worked for a people still half barbarous, in the sense in which the Greeks understood that word, and had but a very imperfect knowledge of Greek thought and of all its refinements. Is

Is it probable that the artist would have chosen this public to make on it a trial of a theory that we do not see presented in the decoration of a truly Greek tomb, or on a and vase intended for equipping the sepulchres, under such a complex form and with such a luxury of symbols?

Note 4.p.336. E. Curtius. Das Harpyrienmonument von Xanthos.(Arch. Zeit. 1855. p.1-12), und Zum Verstandnisse des sogenannten Harpyriendenkmals und anderen Denkmäler verwendeten Inhals.(Arch.Zeit. 1869.p.10-17). The idea of Curtius is summarized in these words:- "In this relief treated with the highest devotion to art, no line is without meaning." p.6.Objections of Conze. (The same. p.78-80).

Without carrying their explanation as far, other interpreters have followed the same course. The latter propose to recognize Demeter and Core in the two seated women, Chthonian deities, and in the male personage thrice repeated and seated on the throne, Zeus, Poseidon and Pluto, or Zeus regarded as sovereign of heaven, earth and hades.[1] As for that, what the sculptor undertook to represent would be the deities that preside over the different acts of life, birth, admission of the youth to the army, and marriage by which the citizen ensures the duration of the city; these would be t the homages rendered to those helping deities by the child, youth and adult man. In these scenes the harpies alone by their intervention remind the spectator of the funerary destination of the monument.[2] Some of these scenes scarcely appear to lend themselves to the meaning attributed to them; but here is the capital objection, that which dispenses with insisting on difficulties of a second order. Never is a place reserved in the ornamentation of the tomb for the gods and goddesses of Olympus. No sculptures or funerary paintings in which appear those divinities. The art of the tomb in Greece has its themes especially belonging to it. In spite of the apparent variety of forms assumed by them, they can be reduced to a very small number of motives, always t the same. What forms the basis is the representation of the deceased; he is represented as engaged in the attitudes usual to him, in the labors and pleasures that filled his earthly life. Death is regarded as a sort od god to whom is addressed the homage of those replacing him in the family

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station intermediaries between man as an ancestral creature
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in epitaphs: but on very ancient monuments without inscrip-
tions, the idea corresponding to it is divided from the con-
[illegible]
even is the case for the curious reliefs from Sparta, where
one sees the husband and wife seated near each other on a
throne similar to those of the monument of the Harpies (Xan-
tal); as at Xanthos, they hold in the hand the cup for liba-
[illegible]
offerings among which are found the bird, flower and pome-
granate.

Note t.p.383. H. Brunn. Sepolcro di Xanthos, etc. (Ann. [illegible]

[illegible]

One cannot deny this resemblance, we might almost say i-
dentity. The conclusion is imposed. Men are advised today to
recognize in these Laconian reliefs funerary monuments; w[illegible]
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of the tomb of Xanthos?[1] Other Lycian monuments of a more
recent epoch, the sarcophagi of the Lycian chiefs Payava
[illegible]
also present the image of the heroized dead, to whom the
living render the same honors. If there be a region of [illegible]
area where sculptors may be interested in expressing the
ideas inspired by the worship of the dead, this is Asia
Minor; is it not there in Caria near Lycia, that two ca-
[illegible]
offer to two related deceased, Mausolus and Artemisia, the
homage of an edifice that by the originality of its [illegible]
[illegible]
[illegible]
Doric?

Wickhoff first recognized that the [illegible]
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and the city. This is proved by the sepulchral inscriptions, that give to the deceased in certain countries the title of hero, which in the minds of those employing it indicates a situation intermediate between man as an ephemeral creature and the supreme deities. this appellation only appears late in epitaphs; but on very ancient monuments without inscriptions, the idea corresponding to it is divined from the composition of the scene sculptured on the stele. For example, such is the case for the curious reliefs from Sparta, where one sees the husband and wife seated near each other on a throne similar to those of the monument of the Harpies (Fig. 74); as at Xanthos, they hold in the hand the cup for libations; there stand before them worshippers, who bring them offerengs among which are found the bird, flower and pomegranate.

Note 1.p.338. E. Braun. Sepolcro di Xantos, etc. (Ann.d. Inst. 1841.p.133-155), and Ueber die Marmorwerke, etc. (Rhein. Mus. N.F.III, 1845).

Note 2.p.338. H. Brunn. Griechische Kunstgeschichte. I,p. 139-141.

One cannot deny this resemblance, we might almost say identity. The conclusion is imposed. Men are agreed today to recognize in these Laconian reliefs funerary monuments; why hesitate to attribute the same character to the sculptures of the tomb of Xanthos?[1] Other Lycian monuments of a more recent epoch, the sarcophaguses of the Lycian chiefs Pajafa and Menehi as well as the so called monument of the Nereids also present the image of the heroized dead, to whom the living render the same honors. If there be a region of Greece where sculpture may be interested in expressing the ideas inspired by the worship of the dead, this is Asia Minor; is it not there in Caria near Lycia, that two centuries later all the arts are united in a common effort to offer to two deified deceased, Mausolus and Artemesia, the homage of an edifice that by the originality of its scheme as by its enormous dimensions and the splendor of its ornamentation, merited being counted among the wonders of the world?

Milchöfer first recognized that the enterpretation adopted for the Laconian steles implied the abandonment of that

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Collignon. Histoire de la Sculpture. Vol. I.p.254-261.

Then there is no need to torture one's mind to find a [illegible] for the reliefs of Xanthos; that suggested by me by these comparisons is simplest and clearest. The princ- [illegible] dle of the surface in three of the reliefs. That is more [illegible] [illegible] ic sovereign, on the third also he is a soldier that lays [illegible] [illegible] ern too, one would be the wife of the master and the other his mother or sister. They seem to occupy here a place of [illegible] most careful execution. This arrangement is explained by what Herodotus relates of the custom of the Lycians to des- [illegible] of their father.[1] There seems to be a vestige of an old m- triarchal right, which ensured to the women a privileged position in that society.[2] Nor is there any difficulty the the figures standing, male before the prince and female be- fore the whole of his family; these are the two sexes and all ages that participate in the ritual ceremonies celeb- ted before the tomb. The only symbol that may be here is the group of the cow suckling her calf. From Assyria and [illegible] motive [illegible] found on monuments of various kinds, utensils of wood and of ivory, vases of metal, coins &c.[3] If the artist made such frequent use of this motive, this not merely becaus of the rural memories evoked by this image; there was al- [illegible] artist in recalling her loss. The use of this symbol was also nowhere better justified, than among a people that the mother the chief and economy of the family.

Note 1.p.441. Herodotus. I. 173.

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which had been proposed for the monument of the Harpies. ((Arch. Zeit. 1881. p. 53-54). This explanation was adopted by Collignon. Histoire de la Sculpture. Vol. I. p. 264-266).

Then there is no need to torture one's mind to find a meaning for the reliefs of Xanthos; that suggested to us by these comparisons is simplest and clearest. The principal personage is the seated person, that occupies the middle of the surface in three of the reliefs. What is more natural than to recognize therein the dreaded chief, whose remains reposed in the cavity? Represented twice as a pacific sovereign, on the third slab he is a soldier that lays down his arms. This last scene is designed to recall his warlike prowess. As for the two women seated near the western tomb, one would be the wife of the master and the other his mother or sister. They seem to occupy here a place of honor at both sides of the doorway, in the relief with the most careful execution. This arrangement is explained by w what Herodotus relates of the custom of the Lycians to designate themselves by the name of their mother and not that of their father.[1] There seems to be a vestige of an old matriarchal right, which ensured to the women a privileged position in that society.[2] Nor is there any difficulty for the figures standing, male before the prince and female before the women of his family; these are the two sexes and all ages that participate in the ritual ceremonies celebrated before the tomb. The only symbol that may be here is t the group of the cow suckling her calf. From Assyria and Asia Minor to Magna Grecia and Etruria, this motive is found on monuments of various kinds, utensils of wood and of ivory, vases of metal, coins etc.[3] If the artist made such frequent use of this motive, this not merely because of the rural memories evoked by this image; there was an a allusion to the eternal fecundity of nature, that never wearies in repairing her losses. The use of this symbol was also nowhere better justified, than among a people that mede the mother the chief and eponym of the family.

Note 1.p.341. Herodotus. I, 173.

Note 2.p.341. Löwy called attention to this point. (Zum Harpyienmonument, in Melanges Perrot, p. 223-225.

Note 3.p.341. Histoire de l'Art. Vol. III, Figs.552-553.

See a list of these monuments in Longperier. Collignon has ex- [illegible]

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warn us that we are in presence of the work of a foreign [illegible]

[illegible]

He was an Ionian. One finds here all those traits that ha[illegible] seemed to se to characterize the style of certain Ionian workshops, an easy and current execution but without accent, frequently a heavy seeking for elegance in the arrangement and detail of the adjustment. The statuary takes pleasure in folding and pressing the fabrics; but except for the ch-ests of the women, he takes only moderate care to accent t[illegible] the forms of the body beneath the drapery. The sculptures [illegible] face are very superior to those of the other three sides. In them are betrayed most faults. The seated figures in p[illegible]ticular leave much to be desired. They are heavy and as i[illegible] piled on themselves. It seems that they would have diffic[illegible] [illegible] ion must have himself executed only a part of the work, f[illegible] for the rest, it was left to workmen that did not apprecia-te it.

Ornaments in metal, such as bands fixed above the brow, have left their traces on several points of the reliefs. The bronze cleaved its part there. The figures were detached on a blue ground. Traces of red were found on the helmet and the shield. Palm leaves were painted on the supports of the thrones; a row of eggs decorated the moulding that ser-ved as a frame.

In the absence of any inscription, what appropriate date should be assigned to this monument? If it is compared to the Nike of Archermos, it would appear difficult to assign it to the first part of the 6 th century, and on the other hand, in 545 Lycia was invaded and Xanthos was sacked by Harpagos. The city that had suffered this misfortune [illegible] one is brought to about 520 or 510, perhaps even to the last

see a list of these monuments in Longperier. Notices des antiquities assyrienne du musee du Louvre. 1854.No.390.

These reliefs are of marble, and Lycia possesses no marble. Of itself alone, the use made of this material suffices to warn us that we are in presence of the work of a foreign s sculptor. This marble was brought from the Greek islands, j just as there came from Greece the artist who wrought it. He was an Ionian. One finds here all those traits that have seemed to ss to characterize the style of certain Ionian workshops, an easy and current execution but without accent, frequently a happy seeking for elegance in the arrangement and detail of the adjustment. The statuary takes pleasure in folding and pressing the fabrics; but except for the chests of the women, he takes only moderate care to accent t the forms of the body beneath the drapery. The sculptores are further not all by the same hand. Those of the western face are very superior to those of the other three sides. In them are betrayed most faults. The seated figures in particular leave much to be desired. They are heavy and as if piled on themselves. It seems that they would have difficulty in rising. The master that designed the entire composition must have himself executed only a part of the work, As for the rest, it was left to workmen that did not appreciate it.

Ornaments in metal, such as bands fixed above the brow, have left their traces on several points of the reliefs. T The brush played its part there. The figures were detached on a blue ground. Traces of red were found on the helmet a and the shield. Palm leaves were painted on the supports of the thrones; a row of eggs decorated the moulding that served as a frame.

In the absence of any inscription, what appropriate date should be assigned to this monument? If it is compared to the Nike of Archermos, it would appear difficult to assign it to the first part of the 6 th century, and on the other hand, in 545 Lycia was invaded and Xanthos was sacked by H Harpagos. For the city that had suffered this misfortune a certain time was required to repeople it and place it in condition to supply the cost of such an important work. Thus one is brought to about 520 or 510, perhaps even to the last

years of the century.

It is probably, that like the Lycian dynasts, the last s sovereigns of Lydia were assured of the assistance of the sculptors of Miletus and of Chios; like the sages and poets of Greece, these had to take voluntarily the course of this kingdom that the Persians surprised in actual transformation, when under Croesus it became Hellenized as rapidly as Macedonia was under Philip and Alexander. Until now, no excavations may be said to have been made in Lydia, and if by chance some happy discoveries have been made, they have not yielded what we seek here; but on the day when it is resolved to descend to the deepest layers of the soil of Sardis, there is every reason to hope that this will furnish works stamped with the seal of the most ancient Ionian art. While waiting, much farther from the coast has been found the trace of the Greek artist. At Dorylea in the Heart of Phrygia, in the vicinity of those royal tombs on which are read the names of Gordios and of Midas, tombs whose decoration bears everywhere the imprint of a purely Asian art, there was found a monument whose presence in that place proves the importance that the chiefs of those tribes attached to the advantage of possessing and of being able to show examples of a more skilful art, whose prestige charmed them. T This monument is a stele sculptured on two faces.[1] On one side is seen a woman standing, who in the left hand holds suspended in the air by its forepaws a lion's cub with head turned backward (Fig. 149). For clothing, she as the long tunic, whose fine fabric fits the skin. On the head is a sort of tiara made of a diadem with sawteeth placed on a cylindrical cap. On the back are two great wings curled upward, one extending before and the other behind the bust.

Note 1.p.343. This stele was discovered in 1893 at Eskicheir by Radet and Ouvre (Bull.Corr.Hell. 1894.p.129-136. Pl. IV); but they only saw the figure of the woman; the sc sculptures on the other side escaped them. The monument was taken to Constantinople, where Körte recognized that both faces of the slab were ornamented. Then he gave a new description and representation of the monument.(Athen-Mitt.1895. p.1-19. Pls. I, II).

The other face is divided into two parts (Fig. 150) In the

[illegible]

[illegible]

ees and containing a single personage. This face has suffer-
ed more than the others.

This monument is not the work of a native workman. The s-
tone in which it is cut does not belong to the varieties
supplied by the quarries of Phrygia. As at Xanthos, here
is believed to be recognised the white marble of the Cycla-
des; all the great cities of the coast must have had stores
of it. When the artist responded to the call sent him, [illegible]
[illegible]
grace as said today, which the slow steps of oxen drew on
the Phrygian plateau, to bear the success of the Sanscrit.
It is not merely the choice of the material that marks the
intervention of the Grecian chisel. The crown of the stele
[illegible]
ned of it, an elegant palm leaf and a pearled bead, that a
serves as a frame for the relief; these are motives famili-
[illegible]
[illegible]
[illegible]
Samos on the marbles that we have described.

[illegible]
[illegible]
when he considers what must be its principal face, which
time has so strongly maltreated. The horseman and the [illegible]
[illegible]
ing for the chase or for war. On the other hand it is not
without surprise, that on the opposite face we perceive a
image, which according to the attribute and the headdress
[illegible]
have stated that on no tombstone sculptured by a Greek [illegible]
a Greek are found gods and goddesses mingled in scenes i[illegible]
which the deceased plays a part. The anomaly that strikes
us here is explained by the very peculiar conditions pres-
ented by the monument of Dorylea. The stele was executed
a Greek artist; but it was at the place in Phrygia and f[illegible]
a Phrygian, and he caused to be inserted on the monument
[illegible]
dess, of that Cybele that the native workman loved to [illegible]

[illegible]

first a horseman is on the march, accompanied by a dog and a man on foot. In the second is a chariot drawn by two horses and containing a single personage. This face has suffered more than the others.

This monument is not the work of a native workman. The s stone in which it is cut does not belong to the varieties supplied by the quarries of Phrygia. As at Xanthos, here is believed to be recognized the white marble of the Cyclades; all the great cities of the coast must have had stores of it. When the artist responded to the call sent him, he loaded his block on a heavy wagon with grating wheels, an araba as said today, which the slow steps of exen drew on the Phrygian plateau, to near the souces of the Sangarios. It is not merely the choice of the material that marks the intervention of the Grecian chisel. The crown of the stele has almost entirely disappeared; but observe what has remained of it, an elegant palm leaf and a pearled bead, that s serves as a frame for the relief; these are motives familiar in the mouldings of Ionian edifices.[1] As for the costume of the female figure, the talar tunic and the mantle, this is what we have already observed everywhere from Miletus to S Samos on the marbles that we have described.

Note 1.p.345. Histoire de l'Art. Vol. VII.p.649,Figs.291,293

One cannot doubt the funerary purpose of the monument, w when he considers what must be its principal face, which t time has so strongly maltreated. The horseman and the driver of the chariot are the deceased; he is represented as starting for the chase or for war. On the other hand it is not without surprise, that on the opposite face we perceive an image, which according to the attribute and the headdress that characterize it, can only be that of a goddess. We h have stated that on no tombstone sculptured by a Greek for a Greek are found gods and goddesses mingled in scenes in which the deceased plays a part. The anomaly that strikes us here is explained by the very peculiar conditions presented by the monument of Dorylea. The stele was executed by a Greek artist; but it was at the place in Phrygia and for a Phrygian, and he caused to be inserted on the monument t that perpetuated his memory the effegy of the national goddess, of that Cybele that the native workman loved to sculpture on the sides of Phrygian hills, likewise covered by

sculpture on the sides of Phrygian hills, likewise covered by the tiara and flanked by her familiar lions.[2] The lion was the symbol that this people placed most freely on the facades of its rock-cut tombs.[3] On one of these tombs appear both the warrior in the attitude of combat and lions facing each other.[4] This is further not the sole indication that we have of the aid given by Ionian artists to the nobles and princes of Phrygia. A verse exists, the remnant of an epigram written concerning the statue placed on the tomb of one of these kings:-

"I am a virgin of bronze lying on the tomb of Midas."[5]

Note 1.p.345. Histoire de l'Art. vol. VII, p.649; Figs. 291, 293.

Note 2.The same. vol. V. Figs. 108, 110, 111.

Note 3.The same. vol. V. Figs. 64, 92.

Note 4.p.345. The same. vol. V, Figs.65, 117, 118.

Note 5.p.345. The same. vol. V, p.181, Note 1.

In those glades in the forests in which they raised the horses and cattle that formed their wealth, the Phrygians could cast great figurines, like those left by their neighbors, the Syro-Cappadocians;[6] but it is difficult to believe that their rustic industry even went so far as to cast a figure sufficiently large to serve to crown a royal tomb and beautiful enough to inspire a poet. From some bronze-worker of Samos this must have been demanded, while a workman made the reverse of entirely Greek appearance, the exotic type of the Cybele of Didymene.[1]

Note 5.p.345. Histoire de l'Art. vol. IV. Figs. 367-369.

Note 1.p.346. In this goddess, Radet and Ouvré desire to see the Persian Artemis; Körte seeks in it an Artemis adored in Asian Greece. It seems more natural to recognize here that Cybele which was with it in Phrygia; it was already associated there with the lion, which will always remain its inseparable companion, even when poetry and Grecian art shall have adapted it to their taste.

To appreciate the execution of the stele, one can scarcely take into account the face in which is represented the deceased. All that is distinguished there is that the movement of the horses was rendered correctly and even with a certain

freedom. The sculpture of the other face can be better appreciated. Now the execution presents singular irregularities. There is real elegance in the arrangement of the folds of the mantle, and the contour of the right leg, visible through the transparency of the tunic is designed with precision; but nothing is more awkward than the head, with its front eye placed in a profile face, and the heaviness of its nose and chin. These defects are explained if one supposes that the stele is earlier than the reliefs of the old temple of Ephesus, to which it has been compared; it would thus date from the first half of the 6 th century.

By the land routes in that mountainous country, neither men nor marbles were easily or rapidly moved. It must then be exceptional that Ionian art extended into the forests and plains of the interior. On the other hand, by the sea routes its influence extended no less freely to the north and west as it had done to the southeast in the direction of Lycia and the island of Cyprus. In that of the colonies of Miletus that eventually would assume the most importance, at Cyxicus, this art is only represented by a fragment of a relief, that recalls the chariot races so frequently represented on the sarcophaguses of Clazomene.[2] On the other hand, a stele was quite recently found where formerly stood Apollonia, one of the colonies founded by Miletus in the Euxine on the coast of Thrace (Fig. 151).[3] It recalls that of Syme by its form and subject. This is the same slab of white marble, a little narrower at top than at its base; a male figure fills the entire field, standing and leaning on its staff. According to the couplet engraved at the top of the slab, he was one of the first citizens of that city; h his name was Anaxandros. Art is more advanced here than at Syme; the relief has more projection; the pose is less simple. Wrapped in his mantle, Anaxandros leans forward and h his right hand offers a bone to a dog, that rises to seize it; the master of the animal amuses himself by this play. This is a motive familiar to archaic art. We have already mentioned it on a stele of unknown source, which belongs to the museum of Naples (Fig. 73); we find it again on a s stele from Orchomenos. Of the two, that of Naples resembles most that of Apollonia. The stele of Naples has retained

its terminal palm leaf; the marble of Anaxandros lacks the crowning and the entire lower part of the legs from the calf.

Note 2.p.346. Bull.Corr.Hell.A bronze statuette found in a tomb on the Asian shore of the Hellespont reproduces the type of the draped xoanons of Delos and of the Acropolis of Athens. (Mylones in parnassus. 1899).

Note 3.p.346. Grabstele des Anaxandros.(Arch.Auz.1896.p. 136-138).

Less distant frog the illustrious metropolises of Asian Greece, in the northern basin of the Egean sea, are several islands that have always passed for dependencies of Thrace. When the Phoenicians, who had founded agencies and worked mines there, were compelled to leave them, the first G Grecian colonists that occupied them came from Samos and P Paros. Even in the silence of history, this could induce us to divine the monuments of archaic sculpture discovered in these islands. Thus among them is a slab of white marble found at Samothrace, which must have belonged to the arm of a seat (Fig. 152). There is represented a scene from the w war of Troy, a sequence to which was doubtless formed by o other scenes of the same kind, on the other sides of the same seat. Before a dragon of very unusual form stand two persons, Epeos and Talthypios, and then a third is seated, Agamemnon. Near them are engsaved their names on the stone in letters of the most ancient Ionian alphabet; but what is still more significant is the design of the border enclosing these images. At the top is a band of interlaced lotus flowers, alternately upright and reversed; at the bottom is a wide braid. Now these motives are those most frequently employed by the painters that decorated the Ionian vases known especially by the excavations of the Rhodian cemeteries. F Finally, if the execution of the sculpture is here very summary, the traits that characterize it are those that we have already had more than one occasion to notice. All the figures are clothed in the Ionian mantle that the Ionian sculptor loved to cast over the shoulders of his persons of both sexes. The fall and arrangement of this drapery are indicated correctly; but in the contours of the legs we find that sort of softness and indecision, that we have already mentioned in other works of the sama school. As on the stele of

Syme, the relief is very slight and comprises no internal modeling; the figures are only flat outlines, detached from a ground slightly sunk with the tool. Comparison with the painted vases is here imposed. "The images are rather drawn than sculptured; if the expeession did not appear strange, one might say that this is a painting executed with the chisel."[1] This monument must be earlier than 550.

Note 1.p.348. Collignon. Histoire de la sculpture.I.p.188.

On the con.rary, to the last years of that century or perhaps to the first of the succeeding century belonged a series of sculptures that came from Thasos. Thasos was very n near Samothrace; but its inhabitants, who descended from Parian colonists, oved a brilliant prosperitn to the mines, which they possessed in the same island and on the coast of the neighboring continent. Art had long flourished there, when in 462 the principal city of the island, situated on the north coast, was compelled to enter as a subject the maritime empire of the Athenians. On the site of this ancient capital, Miller in 1864 disengaged from the ruins of a structure of the late epoch three slabs of unequal widths but of the same height, all three being ornamented by reliefs and made of the coarse-grained marble furnished by the quarries of the island; they must have served as surfaces, either of some great monumental altar or of a wall surrounding an enclosure dedicated to Apollo, the Nymphs and the Charites.[1] Some of the slabs composing this decoration have not been recovered.

Note 1.p.350. Rayet. Monuments de l'art antique. Vol. I. (very extended notice that refers to all the earlier works).

At the middle of the longer slab, the sculptor has imitated a wide doorway, whose jambs and lintel project strongly; (Fig. 153); he has counted on the shadow cast into that cavity to produce the illusion of the entrance into an obscure place, such as would be the interior of a temple. At the l left of the opening are two persons. One of them is Apollo, the Apollo Nymphagete or "conductor of the nymphs" mentioned in the inscription on the lintel of the doorway. He is recognized by the lyre held in his left hand, whose strings were of metal; hanging in his right hand was a plectrum. He is clothed in a talar tunic and a mantle fastened on the

[illegible]
to place a crown on his head.
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preceding group and pass toward the doorway. All three hav
around their heads mural crowns, that must be ornamented w
[illegible]
bronze nails. They hold various objects in their hands, ga
lands, fillets and fruits. Their costume consists of a lon
[illegible]
assumes a different cut and shape for each. Same diversit
of adjustment in the group of three women walking to the
right, that fills the surface of one of the two smaller sl
abs. The objects held in their hands are of the same natur
as in the principal relief.(Fig. 154).

The third slab contains only two persons facing the left.
(Fig. 155). The first of the two is Hermes, bearded as he
was represented until the middle of the 5 th century, the
head covered by a conical cap of felt, the chlamys cast ov
the shoulders, the legs nude and feet shod with sandals wi-
[illegible]
the left hand holds a caduceus, whose interlaced serpent
[illegible]
[illegible]
[illegible]
erly given to that figure; this was a Kharite. This was
only not alone. Just as Apollo was placed between several
nymphs, whose band he led, several Kharites must have form-
ed the procession of Hermes.

The relief of these sculptures has nearly the same proj
tion as in those of the monument of the Harpies; but the i
internal modelling is more emphasized, and the cutting of
the chisel is more free and clean. More than one trait m
[illegible]
art. Doubtless in the entirety, what gives the to
are the traditions of the archaic art. Too uniform symmetr
presided over the arrangement of most of the figures. A
[illegible]
not exempt from stiffness; but one feels there the effort
[illegible]
is marked with more success in the entire pose of

shoulder. Behind him is a woman with raised arms prepared to place a crown on his head.

On the right portion of the surface, three women face the preceding group and pass toward the doorway. All three have around their heads metal crowns, that must be ornamented w with leaves and flowers; there remain of these only little bronze nails. They hold various objects in their hands, garlands, fillets and fruits. Their costume consists of a long tunic falling to their ankles, and an under vestment, that assumes a different cut and shape for each. Same diversity of adjustment in the group of three women walking to the right, that fills the surface of one of the two smaller slabs. The objects held in their hands are of the same nature as in the principal relief.(Fig. 154).

The third slab contains only two persons facing the left. (Fig. 155). The first of the two is Hermes, bearded as he was represented until the middle of the 5 th century, the head covered by a conical cap of felt, the chlamys cast over the shoulders, the legs nude and feet shod with sandals without little wings. He extends the right arm forward and t the left hand holds a caduceus, whose interlaced serpents were of metal. Behind him advances a woman, whose fingers play with a garland. The inscription read on the plinth under the feet of Hermes it appears, indicates the name properly given to that figure; this was a Kharite. this was probably not alone. Just as Apollo was placed between several nymphs, whose band he led, several Kharites must have formed the procession of Hermes.

The relief of these sculptures has nearly the same projection as in those of the monument of the Harpies; but the i internal modeling is more emphasized, and the cutting of t the chisel is more free and clean. More than one trait here announces the approaching and complete emancipation of the art. Doubtless in the entireth, what also gives the tone are the traditions of the archaic art. Too uniform symmetry presided over the arrangement of most of the figures. A certain movement, like that of the right arm of the Hermes, is not exempt from stiffness; but one feels there the effort made by the sculptor to animate the scene, and that effort is marked with more success in the entire pose of the nymph,

[illegible]
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in a three-quarter view. They also attempted to vary in the
cascades the flow of the drapery. In all that is a fresh-
[illegible]
have the impression with this marble, of not having left
the domain over which extended the influence of these sculp-
[illegible]
At Thasos as in Ionia, all figures are pictured, and in the
arrangement of the fabric is visible a seeking after eleg-
ce, the taste for a luxury of ornament, that was here als
enhanced by the addition of metal accessories and colored
pastes. Analogies did not stop there. Seven of the women of
the relief of Thasos reproduce the attitude of the three
women, who at Xanthos occupy the middle of the western fac-
Charged with attributes of the same kind, the two arms, on
raised and the other lowered, are arranged in the same man-
er. We note this resemblance even in the way in which is t
treated the form of the body, so far as it appears beneath
[illegible]
easy contour, that in front accents the projection of the
neck and behind no less kindly emphasizes the roundness
[illegible]
at the figures at Thasos are a little slenderer than at
Xanthos.

On the contrary, more archaic is the appearance of a rel-
ief from the same source, that represents a seated woman
with a footstool beneath her feet, on a broad seat with a
back (Fig. 166). The arms alone leave the ample tunic that
ascends to the neck and descends to the feet. No indicatio
of the folds of the cloth: but however simple the fabricat-
ion may be, it no less recalls that of the sculptures of
the sanctuary of Apollo Nymphegete. The same profile of the
falling throat; the same design of the hands with the sa-
slim fingers. One of the hands holds an object that seems
to be a pine cone and the other a dove. The presence of the
bird gives reason to think that this was a votive monume
dedicated to Aphrodite.

[illegible]
6 th century and during the entire course of the 5 th; thes

wno is going to crown the god, in the ease of her gestsre. Same suppleness in the pose of Apollo, who presents himself in a three-quarter view. They also attempted to vary in the personages the flow of the drapery. In all that is a freedom not yet found in the works of the Ionian school, and yet we have the impression with this marble, of not having left t tne domain over wnich extended the influence of these schools, and in which it reigned until after the Median wars. At Thasos as in Ionia, all figures are clothed, and in the arrangement of tne fabric is visible a seeking after elegance, the taste for a luxury of ornament, that was here again enhanced by the addition of metal accessories and colored pastes. Analogies did not stop there. Seven of the women of the relief of Thasos reproduce the attitude of the three w women, wno at Xanthos occupy the middle of the western face. Charged with attributes of the same kind, the two arms, one raisedand the other lowered, are arranged in the same manner. We note this resemblance even in the way in which is t treated the form of the body, so far as it appears beneath tne veil of tne clothing. In both is the same ample and fleshy contour, that in front accents the projection of the neck and behind no less kindly emphasizes the roundness in which ends thefallof the loins. The sole difference is that the figures at Thasos are a little slenderer than at Xanthos.

On the contrary, more archaic is the appearance of a relief from the same source, that represents a seated woman w with a footstool beneath her feet, on a broad seat with a back (Fig. 156). The arms alone leave the ample tunic that ascends to the neck and descends to the feet. No indication of tne folds of the cloth; but however simple the fabrication may be, it no less recalls that of the sculptures of t tne sanctuary of Apollo Nymphagete. The same profile of the falling throat; the same design of the hands with the same slim fingers. One of the hands holds an object that seems to be a pine cone and the other a dove. The presence of that bird gives reason to think that this was a votive monument, dedicated to Aphrodite.

Marble was much sculptured at Thasos about the end of the 6 th century and during the entire course of the 5 th; then

we cannot be surprised that sculptors of different origins came there to seek work. A certain monument discovered in this island has a style different from that of the Ionian sculptors, that makes one rather think of the schools of the Peloponessus. Such is a kneeling Hercules drawing a bow, which is found nearly the same on the coins of Thasos.[1] It is no less true that the influence of Ionia appears to have been dominant here; we can follow its trace in this and in other archaic reliefs, that are too broken for us to think of reproducing them here, and even in more recent works of an entirely free execution, such as the charming stele of Philis in the Louvre.[1]

Note 1.p.353. Bull.Corr.Hell. 1894. p.64-69, Pl. XVI.

Note 1.p.354. On the jamb of one of the gates of the ancient city is a relief contained in a pediment crowned by an eagle seen from the front. A goddess is seated at the left on a throne with a low back; she holds a sceptre; before h her stands a Nike. Beneath the seat is a Marsyas casting aside the flutes. The sculpture has suffered much; all the heads have been crushed. Judging from the freedom of the movements and the execution of the drapery, the monument would be later than that of Apollo Nymphagete; still it seems to be still impressed by a remnant of archaism. See Mendel. Reliefs archaiques de Thasos.(Bull.Corr.Hell. 1900.p. 553-571).

If the Parians, insular Ionians, peopled Thasos, the Tenians, Ionians of the Asian continent, founded the city of Abdera almost opposite that island on the coast of Thrace, destined to a brilliant future; after the conquest of Ionia by Harpagos, they had sought a new country in a land not forming a part of the Persian empire. Artists, sculptors a and ceramists, must have followed colonists in their exodus, and to one of those emigrant we think must be attributed a fragment of a stele from Abdera (Fig. 157). The relief represents a young man standing and seen in profile. When the slab was complete, it must have been about 4.9 ft. high, but it has been broken at the level of the neck of the image. There remains only the head of that, and whose brow is enclosed by bushy hair, separated into line and parallel l locks held by a narrow band. This was represented by a metal

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trained at Athens.2 For our part, we do not have that [illegible]
cession. The modeling is here more [illegible], the lines are
softer and less distinct than in the Attic reliefs; [illegible]
[illegible]
nized in this head. The stele of Abdera would further be
one of the more recent works of the archaic Ionian school.
However symmetrically arranged it may be, the hair retain[s]
[illegible]
temples. The eye is frankly in profile and the mouth smil[es]
without effort. This stele must have been sculptured abou[t]
Note 2.p.354. This is the opinion of M. Pottier, who [illegible]
[illegible]
[illegible]
These aleuades [illegible]
farther west in Thessaly. They were in that country origin[ally]
who transmitted from father to son a power founded in the
possession of considerable wealth. The Scopades were at Kr[an]-
non and the Aleuades at Larissa. These Thessalian tyrant[s]
appear to have had their eyes turned to Asia rather than [to]
European Greece, to which they were near neighbors. They
had separated their interests from those of the States si[tu]-
ated south of Thermopylae: even before Xerxes began his [in]-
vasion, the Aleuades by ambassadors had already made him of[fers]
of [illegible]
by them by a people of serfs, intrepid horsemen and grea[t]
riders, the Thessalian nobles were less cultivated than [illegible]
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have some smattering of letters and arts; then it was [illegible]
[illegible]
[illegible]
and Scopades called to their courts Ionian poets, and A[nacreon]
that the misfortunes of his country forced to flee fro[m]
and Simonides who went everywhere to distribute eulogies [illegible]
glory in exchange for the presents with which he was lo[aded]
by his hosts. If they required sculptors that personifi[ed]
their local deities or decorated their tombs, they [illegible]

ornament, whose place is marked by three holes.

This monument has been compared to the Attic steles, and it was proposed to see in it the work of a sculptor born or trained at Athens.[2] For our part, we do not have that impression. The modeling is here more involved, the lines are softer and less distinct than in the Attic reliefs; this is rather the work of Ionian masters that we believe is recognized in this head. The stele of Abdera would further be o one of the more recent works of the Archaic Ionian school. However symmetrically arranged it may be, the hair retains its natural suppleness on the top of the head and on the temples. The eye is frankly in profile and the mouth smiles without effort. This stele must have been sculptured about 500

Note 2.p.354. This is the opinion of M. Pottier, who first published this marble.(Bull.Corr.Hell. 1880. p. 256-259.Brunn does not share this opinion. (Athen.Mitt. 1883.p.91-92).

These elongated steles with low relief are again found f farther west in Thessaly. They were in that country princes, who transmitted from father to son a power founded in the possession of considerable wealth. The Scopades were at Krannon and the Aleuades at Larissa. These Thessalian tyrants appear to have had their eyes turned to Asia rather than to European Greece, to which they were near neighbors. They h had separated their interests from those of the States situated south of Thermopyle; even before Xerxes began his campaign, the Aleudes by ambassadors had already made him offers of cooperation. Proppietors of vast domains cultivated by them by a people of serfs, intrepid horsemen and great topers, the Thessalian nobles were less cultivated than t the citizens of the cities of central Greece and of the Peloponessus. Yet the day came, when they also desired to have some smattering of letters and arts; then it was particularly their compatriots of oriental Greece, that they required to serve them as initiators and masters. Aleuades a and Scopades called to their courts Ionian poets,and Anacreon that the misfortunes of his country forced to flee from Teos, and Simonides who went everywhere to distribute elogies and glory in exchange for the presents with which he was loaded by his hosts. If they required sculptors that personified their local deities or decorated their tombs, they confided

-hat task to Ionian artists. Such as this Telephanes of Phocea, that certain historians of sculpture made almost equal to Polycletes, to Myron and Pythagoras. If he had not the same reputation as these illustrious sculptors, some say that this was because he placed himself in the service of the kings of Persia, Darius and Xerxes, or indeed according to others, "because he was established in Thessaly, where his works escaped the attention of connoisseurs."[1] These i indications are only contrary in appearance; what results from them is that Telephanes, after his native city ceased to exist in 544 for a time, always lived abroad, sometimes a pensioner of the great king and sometimes of the Thessalian dynasties. At Larissa as at Persepolis, doubtless he h had brought with him workmen accustomed to working under h his orders. Besides after the disasters in Ionia, he could not have been alone to take the road to exile. Several of his compatriots could not fail to seek employment of their talent on the western shores of the Egean sea, that had not yet been reached by the Persian conquest.

Note 1.p.356. (Latin). Pliny. H-N-XXXIV,68. We do not think with Furtwangler (Masterpieces of Greek Sculpture,p.57, note 6), that Telephanes flourished about the middle of the 5 th century; we rather believe him contemporaneous with t the Median wars. When one sees a Phocean sculptor wandering thus through the world from Susa to Larissa, he remembers that Phocea was abandoned by its inhabitants about 544; on those that did not depart for the distant exile of a cruise in the western Mediterranean, the obligation was imposed to seek employment of their talents nearer Ionia. Finally, what seems to me particularly decisive is the fact, that those Persian edifices containing most of the most beautiful sculptures date from the reigns of Darius, son of Hystaspes, and of Xerxes. The end of the 6 th and the first years of the 5 th centuries are the time of the great activity of the construction yards and workshops of sculpture, to which according to Pliny, Telephanes was attached by the Achamenide sovereigns. (Latin).

Since Thessaly was annexed to the kingdom of Greece (1881), ancient marbles have been sought there and have been collecte in little provincial museums. The number of the works to whic

study has been devoted has increased rapidly, and the new finds have confirmed the inferences derived from the rare historical evidence.[1]

Note 1.p.357. The Bull.Corr.Hell. and the Athen. Mitt. have equally contributed to make known these Thessalian monuments. Bull. 1888, Articles of Fougeres, p. 179-181, 1 181-187, 273-275: pls. V, VI, XVI. Mitt. 1883,p.81-100. H. Brunn. Nordgriechischen Sculpturen; 1887, p.73-80; pls. II, VII. P. Wolters. Zwei Thessalische Grabstelen. (Fig. in text); 1890. p.199-216. Heberdey. Reliefs aus T Thessalien. Pls. IV-VII; Figs in the text.

The most remarkable work that has left the soil of Thessaly is the fragment of a marble stele, that Heuzey brought from Pharsala and gave to the Louvre (Fig. 76).[1] Of the slab on which were represented two young girls erect a and facing each other, there remains only the middle portion; but if the crown as well as the bottmo of the two figures have disappeared, we have the heads, busts and arms. Three of these are raised to the height of the face, both arms of one figure and the right arm of the other; the left arm of the latter projects forward and is broken a little below the elbow. That hand should also be provided with an attribute, of which some indistanct traces remain near the fracture. In fact, each of theee hands holds in its slender fingers an object, raised as if to call attention to it. T Two of these objects are flowers, perhaps the poppy; it has been desired to see in the third sometimes a fruit and sometimes a purse, one of those little bags in which one placed money, toys or jewels. Purse or fruit matters little from the moment that is recognized in that relief the remnant of a stele once placed on a tomb. To have no doubt on this subject, it suffices to recall the so called monument of the Harpies (Fig. 145), where in an entirely similar pose the young women appear to show the egg, flower and fruits, as many emblems of always revived life.

Note 1.p.358. Heuzey. Jour.des Savants. 18-8. Heuzey & Daumet. Mission archaeol. in Macedonie.p.415, pl.XXIII. Rayet. Monts. de l'art antique. Vol. I. Collignon. Sculpture. I.p.270-272, Fig.134. Brunn in Sitzb.der Bayr.Acad.1876.p. 328-331.

It can be supposed that we have here the monument of two sisters or two friends, who died at the same age; the stele of Dermys and of Kitylos in Beotia effers us another example of two images of the deceased thus united on the same stone; the inscription will not permit any hesitation concerning the character and meaning of the image. The two young women have the same type of face and wear the same costume, the woolen tunic clasped on the shoulder, leaving the arms uncovered. They have the same headdress. The hair is arranged on the temples in flat wavy bands, and is held by a piece of cloth placed around the head and forming behind the nape a sort of pouch enclosing the chignon; that recalls the scarf of the women of Bordeaux.

There is still here more than one trace of the conventions of archaism. The ear is placed too high; the eye appears in front in a profile head; there is too marked a regularity in the folds of the tonic. In spite of these slight defects, the entirety has a grace not ignored by those who have studied this work. Thisgrace is in the serious and collected attitude of the two persons, in the elegant arrangement of t the hair, in the movement of the two young heads inclined toward each other, in the hands holding flowers that seek and meet each other, in the place reserved for the nude in the masses of the drapery.

To explain the pose of the two figures and the attributes shown by them, we have already had recourse to the reliefs of Xanthos. The more that one compares the two monuments, the more he is struck by the analogies that they present. O One notes on the stele of Pharsalus the very broad modeling of the face and neck, the amplitude of the neck that still retains all its firmness, the roundness of the arms, the supple waist and mobile fingers; all evidences of an intelligence already much alive to the beauties of the female b body; the sculptor has the feeling for the flesh. This manner of understanding nature is what we have already seen announced in the sculptures of Xanthos; but here the same tendencies have ended in a success more nearly complete. If t the Thessalian marble seems less ancient than the Lycian, this is not alone because its surface has retained more freshness; it is especially because its form is rendered

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ly released for one to think of attributing to them different origins. In the stele of Pharsalos, we have a [illegible] work must be produced about 520 or 510 by a Parian [illegible] pupil or some other of these artists, who went away to [illegible]

[illegible]

At nearly the same time seems to be dated another fragment discovered at Vardhato, the ancient Palaisa.[1] The stele [illegible] white marble represented a soldier: but all that [illegible]

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placed lower, crosses the breast and bound it on the sol[illegible]

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is the stele of Pharsalis by the type of the face and of the character of the execution.

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Athen.-Mitt. 1889. Pl. IV, 1.

The other Thessalian steles are too mutilated to lend themselves to observation, or are of another age than that of whose limits we do not wish to exceed. Several of these [illegible] not without merit; but no more in the 5 th than in the 6 th [illegible]

[illegible]

In Hellas, the sculptors of Asian Greece and of the islands are represented by more than one work from their hands, even where as in Beotia and Attica they were not [illegible]

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stele discovered at Orchomenos in Beotia bears this inscription engraved on the base: "Alxenor the Naxian made me; [illegible] see me." (Fig. 155). The theme of the image, with a slight variation, is that which we have already found on a stele in the museum of Naples (Fig. 73) and on the stele of Ao[illegible]

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whole marble, a man of mature age presents with the [illegible] hand a locust to his dog, that hesitates on the claim [illegible] to seize that prey. There is awkwardness in the drawing [illegible]

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but the whole does not lack nature and a certain [illegible]

This is not the place to describe the numerous [illegible]

there with more precision. Between the two monuments is perhaps the duration of one generation; but they are too closely related for one to think of attributing to them different origins. In the stele of Pharsalus, we have a specimen of what must be produced about 520 or 510 by a Telephanes of Phocea or some other of those artists, who went away to seek fortune in the world, after Ionia lost its independence.

At nearly the same time seems to be dated another fragment discovered at Tyrnavo, the ancient Phalanna.[1] The stele of white marble represented a spinner; but ~~ex~~ all that remains of the figure is the head, and before it is the distaff raised in the air in the left hand, while the right hand is placed lower, twisted the thread and wound it on the spindle. The brush was charmed to indicate certain details; it recalls the stele of Pharsalus by the type of the face and by t the character of the execution.

Note 1.p.359. Bull.Corr.Hell. 1888. p.273-276, pl.XVI. A better and more complete reproduction was given by Heberdey. Athen-Mitt.1890. Pl. IV, 1.

The other Thessalian steles are too mutilated to lend themselves to observation, or are of another age that that w whose limits we do not wish to exceed. Several of these are not without merit; but no more in the 5 th than in the 6 th centuries, Thessaly had no original masters.

In Hellas, the sculptors of Asian Greece and of the islands are represented by more than one work from their workshops, even where as in Beotia and Attica they were not expected to come to attempt to reproduce the living form. A stele discovered at Orchomenos in Beotia bears this inscription engraved on the base; "Alkenor the Naxian made me; observe me."(Fig. 158). The theme of the image, with a slight variation, is that which we have already found on a stele in the museum of Naples (Fig. 78) and on the stele of Apollonia (Fig. 151). Leaning on a long staff and wrapped in an ample mantel, a man of mature age presents with the right hand a locust to his dog, that resting on the plinth rises to seize that prey. There is awkwardness in the drawing of the right shoulder and of the arm as in that of the legs; but the whole does not lack nature and a certain grace.

This is not the place to describe the numerous archaic

statues found in the same country around the temple of Apollo Ptoos; yet it is important to note, that to group there these votive figures, an appeal was also made to the insular artists. Most of these images are made of an oolitic limestone from the neighboring hills; but some of them were cut in the marble of Naxos.[1] Were they not also executed at Naxos in those workshops, that especially existed on the profits of exportation? There remain to the credit of the Beotian sculptors only the figures carved in the stone of the country. The marble statues are the most careful of all.

Note 1.p.360. R. Lepsius. Griechische Marmorstudien. p. 93, 96; nos. 252, 253, 276-279.

When we shall describe the most ancient works of Attic statuary, we shall have more than one occasion to show what part the Ionian artists took in the edocation of t the first sculptors of Athens; but even before commencing that study, one can furnish the material proof of the relations that the masters of Ionian schools maintained with the Athenians of Pisistratus and his sons. That proof is in the signatures of Ionian and insular artists that have been found at Athens, those of Archermos of Chios,[2] of Theodore of Samos,[3] of Aristion of Paros;[1] it is also in the fact t that among the votive statues of the Acropolis, there are at least two that betray a foreign origin. We desire to mention two images that we believe ourselves correct in indicating (Figs. 120, 121), as being from a Samian workshop.

Note 2.p.360. Ephemeris. 1886. p.133-134.

Note 3.p.360. C. I. Att. I, 373.[90]

Note 1.p.361. The same. I. 466, 469.

If at Athens one meets with many works of Ionian insular art, there was even in the heart of Hellas one locality where that art occupied more place, where it displayed all its resources in monuments made to attract attention by the originality of their arrangement and the richness of their decoration. That place was Delphi and its vicinity. After Delos, of all the localities where were celebrated t the great games of Greece, Delphi was that which the cities of the Ionian race seemed to have loved most, that where t they tried most to be represented by edifices and offerings, that should be evidence to posterity of there opulence and

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conessns was too far from them and rather looked to the We-

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on the terrace of the Heraion, we find the name of no city

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did not open on the Aegean sea; but to arrive there from the

Asian coast and the Cyclades, the way over the isthmus was

shorter than when it was necessary to reach the mouth of t

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the eyes and steps of the Ionians was the oracle of Apollo.

and the great part that it played during the entire 6 th c

century and at the time of the Median wars, in the affairs

of Greece and the neighboring countries. When the last kin

of Lydia sent to consult the Pythia, the Greeks of the coa

served as guides and intermediaries for the deputies of Aly

tes or of Croesus, and thus solicited for the Ionians the

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of Parnassus. Thus is explained the part taken by the Gr

of the coast and of the islands taken in the erection of t

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ted the sacred way. At the cost of the Cnidians were exec-

ted the celebrated paintings that decorated the Lesche, on

of the principal monuments of Delphi. Cnidos and Siphnos

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Naxos had there its votive column. Finally, it was not at

Olympia but also at Delphi, that the Athenians, those Ion-

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is, in memory of the victories obtained by them over the

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almost entirely restored, and placed those bronze statues,

that were admired as one of the first works of Phidias.

Note 2.p.361. On the treasuries see Histoire de l'Art.

vol. VII, p. 404-412.

We have cited Cnidos among the Ionian cities, although it

passed for having been founded by Thessalians, Lacedemo-

ans and Argives. It formed a part of that Dorian confe-

tion which had its religious centre on the promontory of

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territory never had a literature or an art belonging

of the taste of their artists. Olympia in the midst of Peloponessus was too far from them and rather looked to the West; in the list of cities that had built the treasuries grouped on the terrace of the Heraion, we find the name of no city of oriental Greece.[2] Doubtless Cirrha, the port of Delphi did not open on the Egean sea; but to arrive there from the Asian coast and the Cyclades, the way over the isthmus was shorter than when it was necessary to reach the mouth of t the Alpheus, to double the dreaded promontories of Laconia and of Messenia. Further, what tended to turn toward Delphi the eyes and steps of the Ionians was the oracle of Apollo, and the great part that it played during the entire 6 th c century and at the time of the Median wars, in the affairs of Greece and the neighboring countries. When the last kings of Lydia sent to consult the Pythia, the Greeks of the coast served as guides and interpreters for the deputies of Alyattes or of Croesus, and thus multiplied for the Ionians the occasions of visiting the temple and appearing at the foot of Parnassus. Thus is explained the part taken by the Greeks of the coast and of the islands taken in the erection of t the buildings and of marble and bronze figures,that ornamented the sacred way. At the cost of the Cnidians were executed the celebrated paintings that decorated the lesche, one of the principal monuments of Delphi. Cnidos and Siphnos h had at Delphi their chapels, their treasuries as it is said; Naxos had there its votive column. Finally, it was not at Olympia but also at Delphi, that the Athenians, those Ioniand that were to continue the work of their brothers of Asia, in memory if the victories obtained by them over the Medes, erected this treasury that recent excavations have almost entirely restored, and placed those bronze statues, that were admired as one of the first works of Phidias.

Note 2.p.361. On the treasuries see Histoire de l'Art. vol. VII, p. 404-412.

We have cited Cnidos among the Ionian cities, although it passed for having been founded by Thessalians, Lacedemoniaans and Argives. It formed a part of that Dorian confederation which had its religious centre on the promontory of Triopion;[1] but those five or six cities situated in Carian territory never had a literature or an art belonging espec-

especially to them. Like the Dorians of Rhodes, those of t the Pentapolis submitted to the lead of the fertile and inventive Ionians, their nearest neighbors. The stamp of Ionian art is borne by the vases and other objects that come from Rhodian tombs, and when Herodotus, a Dorian of Halicarnassus, undertook to compose a history addressed to all Greece, he employed in writing it the language of Ionian prose writers. Those cities of Dorian origin and name may be regarded as annexes of Ionia. It was under the auspices of the Ionians of Chios and of Phocea, that the merchants of Rhodes, Halicarnassus and Cnidos penetrated into Egypt under Amasis, and took part in the founding of Naucratis.[1]

Note 1.p.382. Herodotus. I, 144.

Note 1.p.383. The same. II, 178.

Among the monuments at Delphi that formed the property of the cities of oriental Greece is one, which by the number and importance of the fragments now possessed, is of capital importance for the historian of archaic art; it is that to which Homolle at first glance gave the name of the treasury of Siphnos, but in which he soon believed that he must recognize the treasury of Cnidos; the reasons that he alleged to justify this change of name appeared very convincing.[2] As restored by Tournaire, the architect attached to the mission of Delphi, it was an ante temple. Borne on a platform supported by high substructures and that some steps connected to the sacred way, its facade was turned to the west. 29.2 ft. long and 23.0 ft. wide, it must have been about 2 23.6 ft. high from the ground to the apex of the pediment. (Fig. 159). We have already found this type in the treasuries of Sicyon and of Megara at Olympia;[3] but what distinguishes the treasury of the Cnidians is the part taken by sculpture in the decoration of the edifice. That part is here greater than on any other building of the same kind. There are figures in the tympanum of the pediment. In the entablature a continuous series of reliefs forms a frieze, that extends beneath the corniceon the four faces of the monument. Finally, between the antes and to support the architrave are two caryatids, figures of women instead of columns. Like the body itself of the edifice, the reliefs and statues are in marble of the islands.[4] From one of the

myths of Delphi, the contest between Apollo and Hercules f for the possession of the tripod, the sculptor borrowed the theme that he chose for his pediment (Fig. 160). At the middle of the tympanum Athena, the immortal pacificator, separates the two adversaries, each holding one end of the tripod, that he tries to draw toward himself (Fig. 161). At t the left of Athena is Apollo, and behind Apollo is his mother Latona. With her extended arms, she clasps the shoulders of her son and seems occupied in retaining him. Then come two female figures, of one of them scarcely anything remains; the other is perhaps Artemis. On the right of Athena appears Hercules; he is bearded and seems to be covered by a sort of bonnet, that projects strongly over his brow. Between Hercules and the angle of the tympanum are a figure of a woman a and one of a warrior, both standing behind two horses, of which there remains only the hinder portion; they drew the chariot on which Hercules came to Delphi to attempt to carry off the tripod. There must have been at the left another chariot; behind it was placed a crouching figure, very well preserved, that of a servant occupied in holding the team.. (Fig. 162). There also remains a reclining figure that filled the left angle of the pediment.

Note 2.p.363. Bull.Corr.Hell. 1896.p.591-595; 1898, p.586-593. On the treasuries of Siphnos and of Cnidos, Pausanias. X. 11-2,4.

Note 3.p.363. Histoire de l'Art. vol. VII. pl. XX.

Note 4.p.363. The indications and interpretations that f follow are taken from various notes in the Bulletin; 1894,p. 188-194; 1895, p.534-537; 1896, p.581-602; 1898,p.586-593.

On this pediment the lower parts of the figures are in r relief, while the trunks are in the round and detached from the deeply sunk tympanum. This is then an intermediate attempt between the pediment in relief (Hercules and the Hydra of the Acropolis of Athens) and the pediment with detached figures. At the angles of the pediment were placed figures running or flying, doubtless Victories, of which remain no more than the base with some fragments of the drapery. Of the acroteria of the apex there remains only the hole for fastening it, elongated backward as if to receive the plinth, that bore an animal seated on its hind paws.

The frieze is separated from the architrave by a band of eggs and has an average height of 2.3 ft. The themes that it is believed are recognized there are the apotheosis of Hercules on the west front above the entrance, admitted into Olympos as a reward for the services that he rendered to men and gods, on the south front being the kidnapping of t the daughters of Leukippos by the Dioscures; on the east f facade is the combat between the Trojans and Greeks about the body of Euphorbus in presence of the gods, who from the top of Olympus follow the turns of the battle, and finally on the north front is the battle of the gods and the giants. At first sight one can scarcely seize any connection between such different subjects, that the sculptor has treated on the pediment and frieze; yet perhaps it is possible to divine the reason that determined the choice of the themes. O One of the adventures of Hercules is represented on the pediment. Hercules reappears on the frieze as the auxiliary of the gods in combat with the giants, and there on the eastern facade stands in the chariot, that is to carry him to Olympus. The Dioscures, that are believed to be recognized on the south wall, are Laconian heros. If this be indeed an e episode of the 19 th canto of the Iliad that appears in the relief on the eastern wall, one cannot forget that the ancients called that part of the poem the prowess of Menelaus, and Menelaus is king of Sparta, while Hercules by his mother is a descendant from the kings of Argos. The Peloponnesus is the common country of Hercules, the Dioscures and Menelaus; now Cnidos believed that it was founded by colonists that came from both Argos and from Lacedemon.[1] Hence, was it not natural that artists charged with decorating its treasury were required to represent the myths, that carried t the thought of the spectator to either of the two mother countries of Cnidos?

Note 1.p.367. Herodotus, I, 174; Diodorus. V, 54-58,61; Strabo. XIV.126. Bull.Corr.Hell. 1898. p.588-599.

Among the myths here figured is one that early became popular in all Greece, and had become public property; this was the battle of the gods and the giants; but the sculptor tried on that edifice to give it in some sort a local character by certain traits that he introduced in it. Hercules every-

everywhere has his place marked in the superhuman battle; but in the Cnidian relief appear two personages rarely s seen elsewhere in the numerous representations that have given to us this myth in sculpture and painting. These are Cybele mounted on her chariot drawn by lions (Fig. 171), a and Eolus with two others, ready to loose the winds (Fig. 170). Cybele is not one of the inhabitants of Grecian Olympus; she is an Asian goddess, and is found associated with the great Olympian divinities in their struggle against the giants only on Asian monuments, such as the altar of Pergamon and the temple of Priene. Eolus is attached to Cnidos by even closer bonds. Legend makes him the grandfather of Triopas, one of the heros of Cnidos, and further the island of Eolia, that he is thought to inhabit, is no other than Lipara, that was colonized by the Cnidians.

The western facade is one of those that has suffered most. The entire middle of the composition has been destroyed; t there remain only two marble slabs, that were opposite at the two ends; on each is a lhariot drawn by two horses; the two teams faced in opposite directions. From one chariot d descends a woman after having stopped her horses (Fig. 163). On the second chariot mounted another woman, in which was recognized Athena by traces of the egis. Here the horses a are winged. Hermes stands before them, wings on his heels, caduceus in his hand, and masters their ardor (Fig. 164). At the right hand a nude male person advances behind the goddess. His head, legs and arms are broken. Is it necessary to see Hercules in him, who came to take his place on the chariot beside his faithful protectress? The absence of every characteristic attribute does not permit arriving at certainty.

The central point of the scene on the south front was marked by the altar on which was offered the sacrifice, that was disturbed by the violent act of the Tyndarides (Fig.165). Traces of three chariots are believed to have been found, two being those of the kidnappers, while the third was perhaps that of the hero Leukippos (Fig. 166). Between the teams galloped horsemen, the companions of the Dioscures, who came to lend their assistance (Fig. 167).

Of the reliefs on the eastern face, scarcely anything is

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heros contend for the body and arms of the victim; at each

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es on the right side is a servant; there must have been

similar one at the left side; the symmetry of the composit-

ion is rigorous (Figs. 168,169). Menelaus occupies the fif

place at the right of the dead man stretched on the ground

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seen;[1] a very legible inscription designates him. Opposite

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to fill the entire length of the facade. To occupy the gab

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of the assembly of the gods, friends of the Greeks, who was

present at the events of the combat. There have been found

broken only at one end, the two marble slabs on which were

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on seats without backs. They seem to converse together and

to follow attentively a scene that they point out with the

finger. The only one to which can be given a name is A

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other and longer slab are five personages (Fig. 171). The

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muscles of the shoulder is divined a god, and this god is

Zeus. Alone of all the immortals, he is seated on a throne

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a satyr bearing her, support the arms of the chair. Beneath

his feet is a very low footstool. Before Zeus must have be

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been placed on the knee of Zeus. This very familiar action

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touch each other with the hands. The first has the upper

half nude and is that of a god; the two others are dressed

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lost; the entirety is easily restored. It is divided into two scenes of very different character, but which one is n not surprised to see thus brought together; they are in the pome that inspired the sculptor. Around a dead warrior, four heros contend for the body and arms of the victim; at each side is a charior with four horses, ready so that the conquerors can carry away the corpse. At the heads of the horses on the right side is a servant; there must have been a similar one at the left side; the symmetry of the composition is rigorous (Figs. 168,169). Menelaus occupies the first place at the right of the dead men stretched on the ground; he first attracts attention by his shield with the Gorgon's head;[1] a very legible inscription designates him. Opposite him are Hector and Eneas. This composition did not suffice to fill the entire length of the facade. To occupy the space remaining void, the sculptor has imagined the placing there of the assembly of the gods, friends of the Greeks, who were present at the events of the combat. There have been found, broken only at one end, the two marble slabs on which were developed this theme. On one is a group of three goddesses on seats without backs. They seem to converse together and to follow attentively a scene that they point out with the finger. The only one to which can be given a name is Athena at the left, recognizable by her egis (Fig. 170). On the o other and longer slab are five personages (Fig. 171). The head of one at the right is broken; but by the powerful m muscles of the shoulder is divined a god, and this god is Zeus. Alone of all the immortals, he is seated on a throne with a high back and with arms. Two statuettes, a nymph and a satyr pursuing her, support the arms of the chair. Beneath his feet is a very low footstool. Before Zeus must have been another figure, that has disappeared; it is indicated by a hand placed on the knee of Zeus. This very familiar action could scarcely suit anyone but Hera. Behind the master of the gods, three figures form a closely connected group; they touch each other with the hands. The first has the trunk half nude and is that of a god; the two others are clothed in the talar tunic and draped with an ample himation and a are goddesses. The god has a beardless and youthful face with abundant hair, that encloses his brow and falls in a thick

mass on his nape. That is a sort of first sketch of the type of Apollo, such as created by classical art, and what confirms the conjucture is the attribute of the god and goddess next him. The god turns his back to Zeus, and turns to speak to his neighbor, and she by a gesture indicating very particular intimacy, places her hand on his shoulder. One recognizes by that sign the fraternal pair of Apollo and Artemis. For the next figure, one is tempted to think of Latona; but this figure is not matronly; she appears in face and flesh as young as Artemis. On the contrary, thus must have been representedAphrodite, who like Artemis was the daughter of Zeus. Aphrodite leans toward her sister and rests against her; nothing is more natural than that tender ease. Behind Aphrodite is Ares, wearing all his war equipment, helmet, cuirass and shield, and seems to not be interested in the result; he remains as if isolated.

Note 1.p.370. Agamemnon carries a similar one (Iliad. XI, 634).

The reliefs on the north side, the combat of the gods and giants, are those whose series has been most respected by time; nearly all the heads remain. At the northeast angle, on the angle of a slab whose length forms a part of the eastern frieze is Eolus with his pithos and another half discharged (Fig. 172). Before him walk two women, that must be goddesses. With them must be fighting two warriors armed with spears, that occupy the left end of a great slab 2.9 ft. long (Fig. 173). Next two deities enter the combat together, Hercules with the skin of the Nemean lion fastened around his neck and Cybele mounted on a chariot drawn by two lions. She is clothed in a talar tunic over which is cast the skin of a wild beast like a mantle. Of the two adversaries opposing this couple, one is menaced by the arrow of Hercules; the lions devour the other (Fig. 174). That double pair of combatants is succeeded by two groups of persons a assembled in threes. These are Apollo with his short tunic reaching the thigh, Artemis with a headdress of a sort of tiara, clothed in close fitting tunic and a mantle floating behind, and then Dionysus, designated by the crest of his helmet in the form of a cantharus. Against the three warriors covered by their shields that advance against the thr-

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holds his sword in hand.

Doubtless in sequence to this group must be placed ano-
slab, that perhaps forms the centre of the scene. Unfortun-
ately the entire left portion of it is broken. There was a
team, which permits to be divined the head, breast and fee
of the horses (Fig.175). It is probable that Zeus was seat-
ed in the chariot, opposite two warriors before whom the h
horses reared. Next Zeus, one is disposed to seek Hera, and
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the head of the goddess behind these two giants, who is in-
tent with piercing with her spear the enemy that she has al
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two combatants. One of them has already fallen on one knee
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continues in two groups of warriors that contend against t
the gods (Fig. 177). To each god are opposed two giants, o
one of whom brandishes a spear, while the other is armed
with a great stone. A dead man lies on the ground. The onl-
personage that can be named is Hephaestos, recognizable by
his pointed cap. Of a person next the two giants, there re-
main only the legs. There are still two fragments belongin
to this front, but whose place in the whole is difficult to
find. One of them is a slab, of which only the top remains,
with the head of a warrior and two horses and heads. On the
other are two combatants struggling over the body of a thir
already overthrown and with one knee on the ground (Fig.17

It seems that on this frieze as on the painted vases wer
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their heads; but very few of those inscriptions are now le
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must aided better than these legends in seizing the meanin
of those images was the color applied everywhere on the fi
ures, as it also was on the mouldings of the jambs and ent-
ablature. When these fragments of the treasury were uncove
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in places.

[illegible]

three gods, Apollo and Artemis bend their bows, and Dionysus holds his sword in hand.

Doubtless in sequence to this group must be placed another slab, that perhaps forms the centre of the scene. Unfortunately the entire left portion of it is broken. There was a team, which permits to be divined the head, breast and feet of the horses (Fig.175). It is probable that Zeus was seated in the chariot, opposite two warriors before whom the h horses reared. Next Zeus, one is disposed to seek Hera, and indeed the name of Hera is read, traced mith the brush near the head of the goddess behind these two giants, who is intent with piercing with her spear the enemy that she has already conquered. Near her is Athena, turning her back to her. The egis hangs on her breast; also one distinguishes on the marble the letters forming her name. Athena contends with two combatants. One of them has already fallen on one knee; he feels all ready to fall dying to the ground. The combat continues in two groups of warriors that contend against t the gods (Fig. 177). To each god are opposed two giants, o one of whom brandishes a spear, while the other is armed with a great stone. A dead man lies on the ground. The only personage that can be named is Hephaestos, recognizable by his pointed cap. Of a person next the two giants, there remain only the legs. There are still two fragments belonging to this front, but whose place in the whole is difficult to find. One of them is a slab, of which only the top remains, with the head of a warrior and two horses and heads. On the other are two combatants struggling over the body of a third, already overthrown and with one knee on the ground (Fig.176).

It seems that on this frieze as on the painted vases were inscribed with the brush the names of all the persons above their heads; but very few of those inscriptions are now legible.[1] One can distinguish those letters from below, but what aided better than these legends in seizing the meaning of those images was the color applied everywhere on the figures, as it also was on the mouldings of the jambs and entablature. When these fragments of the treasury were uncovered, traces of these different tones were still very vivid in places.

Note 1.p.375. Bull.Corr.Hell. 1896.p. 586,note 2. The names

[illegible]
[illegible].
[illegible]
not all of the same value; they were certainly not all exe-
cuted by the same artists. Homolle believed that he could
distinguish therein as many as three hands. I do not know
but the reliefs have not been conceived and treated in the
same manner in all parts of this decoration. In the pedim-
ent and in the west and south friezes that the procedure
shows the least technical skill. There is very little mod-
ing in the figures, but a surface sensibly parallel to the
ground from which the figures project. They are connected
with this ground by an edge cut straight and almost perp-
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desired to indicate a detail in the space bounded by the co
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made in the surface than by a line incised in the marble.
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such great use of incised decoration on vases with black f
igures, about the same time.

The appearance of the sculpture on the east and north fr-
[illegible]
sensible there. The body there has all the modeling suited
to the conventional relief; it has from 0.24 to 0.39 in.
projection. The modeling is obtained by means of flats, ea
[illegible]
form, and it continues to the intersection with the ground
by curves frankly accented.

The difference between the two series of images is not
ly in the manner of understanding and applying the proced
[illegible]
is more correct and more free in the figures of the east
north than in the pediment, on the west and south. In the
iment is a figure of singular awkwardness, that of Hercul
All the lower part of the body from the belt is seen in pr
file and turned to the right. The trunk is a front view,
[illegible]
attitude, that the body cannot assume without a violent
[illegible]

of Hera and of Athena are the only ones that are read with certainty.(Perdrizet).

The sculptures that ornament the treasury of Cnidos are not all of the same value; they were certainly not all executed by the same artists. Homolle believed that he could distinguish thereasrmany as three hands. I do not know three; but the reliefs have not been conceived and treated in the same manner in all parts of this decoration. In the pediment and in the west and south friezes that the procedure shows the least technical skill. There is very little modeling in the figures, but a surface sensibly parallel to the ground from which the figures project. They are connected with this ground by an edge cut straight and almost perpendicular to the two planes connected. The work of the chisel is thus reduced to a sort of paneling. Where the sculptor desired to indicate a detail in the spacebounded by the contour, he has most frequently done so, less by a projection made in the surface than by a line incised in the marble. That recalls the methods of the ceramic painters, who made such great use of incised decoration on vases with black f figures, about the same time.

The appearance of the sculpture on the east and north fronts is quite different; the progress of the art is very sensible there. The body there has all the modeling suited to the conventional relief; it has from 0.24 to 0.39 in. p projection. The modeling is obtained by means of flats, each of which corresponds to one of the inflexions of the living form, and it continues to the intersection with the ground by curves frankly accented.

The difference between the two series of images is not only in the manner of understanding and applying the procedure of relief; it is also in the character of the design. That is more correct and more free in the figures of the east and north than in the pediment,on the west and south. In the pediment is a figure of singular awkwardness, that of Hercules. All the lower part of the body from the belt is seen in profile and turned to the right. The trunk is a front view, and the head is turned to the left (Fig. 161). There is a forced attitude, that the body cannot assume without a violent twist of the breast and of the neck. In the west and south frieses,

[illegible]

that exercised the aesthesis of Hercules was certainly ex-
ceeded moderation. In his themes, that [illegible] in works of classical art, the vigor due to the exercises of the gymnasium is always allied to elegance of form, he has given him calves whose size almost becomes a deformity. [illegible] too small for their mounts; the contrast is shocking betw[illegible] of the horses (Fig. 167). The latter in the entire series [illegible] racter of the breed from which the sculptor took his models, but in the best parts of the frieze, he has reduced their heaviness by a certain elongation of the rump and especially by the variety of the movements. While at the west and the [illegible] 167), in the teams on the east, one is seen in a side and [illegible] are half rear and take the spectator, developing between them their broad breasts and their snorting heads. It is surprising to find this foreshortening here. Until now, the lost ancient monuments of sculpture in which they are found [illegible] they already appear on certain vases with black figures.

[illegible] other parts of his work by the sculptor of the combat [illegible] Troy and of the battle between the gods and giants. This sculptor already knows how to give depth to his scenes, he arranges there two or even three planes in which the pers[illegible] ages are evolved without some masking the others. (Figs. 169, 173, 175); but what is most astonishing in his work is his knowledge of form, his correct idea of the beauty of movement and its value in expression. His dead men are stretched on the ground and have the rigor of the corpse; his living persons have the most varied poses, each of which [illegible]

it would be easy to point out faults of some kind. From one end to the other of the decoration of the edifice, the muscles are very frankly accented on the nude; but the artist that executed the apotheosis of Hercules has certainly exceeded moderation. In his themes, that youthful god in which in works of classical art, the vigor due to the exercises of the gymnasium is always allied to elegance of form, he has given him calves whose size almost becomes a deformity. (Fig. 164). Likewise in the southern frieze, the riders are too small for their mounts; the contrast is shocking between the puny appearance of these figures and the powerful looks of the horses (Fig. 167). The latter in the entire series of reliefs have a heaviness, that doubtless belongs to the character of the breed from which the sculptor took his models; but in the best parts of the frieze, he has reduced their heaviness by a certain elongation of the rump and especialy by the variety of the movements. While at the west and the south the horses are uniformly shown in profile (Figs. 163-167), in the teams on the east, one is seen in a side and another in a three-quarter view (Figs. 168, 169); two others half rear and face the spectator, developing between them their broad breasts and their snorting heads. It is surprising to find this foreshortening here. Until now, the most ancient monuments of sculpture in which they are found only date from the end of the 5 th century. For the entire preceding period, there are examples only in painting, where they already appear on certain vases with black figures.

One is no less struck by the technical skill shown in the other parts of his work by the sculptor of the combat before Troy and of the battle between the gods and giants. This s sculptor already knows how to give depth to his scenes, to arrange there two or even three planes in which the personages are evolved without some masking the others.(Figs. 168, 169, 173, 175); but what is most astonishing in his work is his knowledge of form, his correct idea of the beauty of the movement and its value in expression. His dead men are stretched on the ground and have the rigor of the corpse; his living persons have the most varied poses, each of which is in accord with the part of the actor to which it is given. These qualities are everywhere sensible; one will then content

[illegible]
[illegible] in
[illegible],
cast he forms of the passage and of the peculiarities th[at]
determine him. For example, in the battle of the gods and gi[-]
ants, see the ecstasy of the moment in which Hera and Athe[na]
[illegible].
forward with such a furious spring, that without the supp[ort]
of her spear, she would lose her balance. "On the contrary,
Athena with shield against shield seems to overthrow her e[ne]
mies without effort, merely by her stride and her walk for[-]
ward: her calm attitude strikingly contrasts with the eff[or-]
ts and the convulsive contortions of her adversaries."[1]
cules and Cycnus are less clearly noticed, one by the almo[st]
exaggerated strength of his muscles, the other by the ori[gi-]
nality of her team, both by the skins of wild beasts that
clothe them (Fig. 172). In the voracity of these lions wh[ose]
teeth are buried in the members of the giants, there is a
savagery, that arouses in the mind of the spectator the memory
of the mountains and distant plains of Phrygia. The artist
sought has been less happily obtained by the arrangement a[dop-]
ted in the same scene for the figures of Apollo and of
Artemis. The two children of Latona advance with the same
step and in line. With an entirely similar movement, they
[illegible]
[illegible] the reader [illegible] that unites
as twin deities (Fig. 174). Note also the figure of [illegible]
tos in this relief, presented in three-quarter front, it [illegible]
[illegible] it permits to be seen both the con[-]
tour of the chest and the firm lines of the robust back [and]
the fall of the loins. We shall say as much of the moveme[nts]
of the horses and the oxen by which on the eastern f[rieze]
they are marked the interest, that the gods and goddesses
of Olympus take in the moment occurring on the earth (Fig.
170,171). One cannot mistake the meaning of these movemen[ts]
[illegible], and at the same time they have an ingenuous [illegible]
native grace, whose charm cannot fail to touch an attent[ive ...]
refined in matters of art.

[illegible]

The differences that we have noted in the execution

himself with presenting some groups in which are quite particularly manifested the gift possessed by the artist in expressing by the character impressed on the form, the idea that he forms of the personage and of the peculiarities that determine him. For example,in the battle of the gods and giants, see the episode of the combat in which Hera and Athena are the leaders (Fig. 175). The violent Hera throws her body forward with such a furious spring, that without the support of her spear, she would lose her balance. "On the contrary, Athena with shield against shield seems to overthrow her enemies without effort, merely by her spring and her walk forward; her calm attitude strikingly con.rasts with the efforts and the powerless contortions of her adversaries."[1] Hercules and Cybele are less clearly defined, one by the almost exaggerated strength of his muscles, the other by the originality of her team, both by the skins of wild beasts that clothe them (Fig. 173). In the voracity of these lions whose teeth are buried in the members of the giants, there is a savagery,that arouses in the mind of the spectator the memory of the mountains and distant plains of Phrygia. The effect sought has been less happily obtained by the arrangement a adopted in the same scene for the figures of Apollo and of Artemis. The two children of Latona advance with the same step and in line. With an entirely similar movement, they carry forward their heads, arms and legs. It was impossible better to indicate the tender intimacy that unites these twin deities (Fig. 174). Note also the figure of Hephaestos in this relief, presented in three-quarter front, it h turns with rare ease; it permits to be seen both the contour of the chest and the firm lines of the robust back and the fall of the loins. We shall say as much of the movements of the bodies and the poses by which on the eastern facade are marked the interest, that the gods and goddesses of Olympus take in the combat occurring on the earth (Figs. 170,171). One cannot mistake the meaning of these movements and poses, and at the same time they have an ingenuous and native grace, whose charm cannot fail to touch an amateur refined in matters of art.

Note 1.p.379. Homolle. Bull.Corr.Hell.1894,p.191.

The differences that we have noted in the execution are

[illegible]
[illegible]
[illegible]
that of Athena, which is properly in place to occupy the
middle of the [illegible]
intervention of Latona is no less justified; but at each side
[illegible]
those at the left of Latona and on the right of Hercules
turn their backs and seem uninterested in the passionate
debate of the two contesting deities. However the sculptor
[illegible]
[illegible]
elements employed by the wiser art of the statuaries of the
[illegible]
real unity to the scene represented on the field of the
[illegible].

In the reliefs of the frieze, this artist has taken the
care of not representing his giants as monsters, as those
at Athens by the primitive archaic art, and as would be do
ne much later at Pergamon by Hellenistic art. He feared the
singularity in appearance presented by forms enlarged out of
measure or composed of heterogeneous elements, mixed with
the noble types of the Olympian gods. What he desired in this
this decoration is, that one should only perceive this
[illegible]
less of the body of man, and in the elegance of that body
worked. The hour had not yet arrived when a subtle and refi-
ned art would know how to derive pleasure from even the ab-
stract, that was distracted by the sculptor of the [illegible]
ory with a just appreciation of his means.

It is then in the grand scene of the combat of the gods
and the giants that the master has shown himself most skil-
[illegible]
[illegible]
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it. These do not permit us to restore it; yet they suffi-
[illegible]
[illegible]
too great success. It was no longer so in the scene of the
[illegible]

also found in the composition. This merits least praise in the pediment. No fault is to be found in the arrangement of the central scene. The artist knew how to find a figure, t that of Athena, which is properly in place to occupy the middle of the tympanum, the arbiter of the dispute. The intervention of Latona is no less justified; but at each side of these four personages, the composition is dislocated. T Those at the left of Latona and on the right of Hercules turn their backs and seem uninterested in the passionate debate of the two contesting deities. However the sculptor was occupied in filling the angles of the tympanum by placing there kneeling or reclining figures, there are all the elements employed by the wiser art of the statuaries of the 5 th century, when there was imposed the task of giving a real unity to the scene represented on the field of the tympanum.

In the reliefs of the frieze, this artist has taken the method of not representing his giants as monsters, as done at Athens by the primitive archaic art, and as would be done much later at Pergamon by Hellenistic art. He feared the singularity in appearance presented by forms enlarged beyond measure or composed of heterogeneous elements, mixed with the noble types of the Olympian gods. What he desired in all this decoration is, that one should only perceive this human form, whose beauty he already felt so vividly in the robustness of the body of man,and in the elegance of that body of woman. The hour had not yet arrived when a subtle and refined art would know how to derive pleasure from even the contrast, that was distrusted by the sculptor of the 6 th century with a just appreciation of his means.

It is then in the grand scene of the combat of the gods and the giants that the master has shown himself most skilful in distributing his personages. As for the kidnapping of the Leukippides and the apotheosis of Hercules, we cannot judge the entire composition; we possess only fragments of it. Those do not permit us to restore it; yet they suffice to warn us that the figures were rather continuous than grouped; they succeeded each other in a series, separated by too great spaces. It was no longer so in the scene of the combat before Troy and in the assembly of the gods. There

ace no voids; the ardor of the struggle brings the combata-
[illegible]
ous known how to establish close relations between the fig-
[illegible]
possed by the Ionian sculptor.[1]

[1] [illegible] details. Is it not an ingenious idea to have given the cantharus as a crest to the helmet of Dionysus?

In the other two scenes comprised in this relief, the ar-
[illegible]
sensible differences; but between the chariots, the Greek
[illegible]

are no voids; the ardor of the struggle brings the combatants close together. Two quadrigas enclose the scene; this is the occasion for placing either at the heads or beside the teams the drivers, whose voices and hands restrain the impatience of the horses. As for the gods, they could scarcely be shown otherwise than as seated beside each other; but we have seen by what an ingenious artifice the sculptor has known how to establish close relations between the figures, that the subject of the theme seems to condemn to isolation. Yet There is one god, Ares the ferocious warrior, that holds himself apart and does not associate in the familiar colloquies of his sister goddesses. This contrast only accents better the effect of the attitudes assigned to the other deities. This is a real find, which gives a high idea of the gifts of the inventiion and refłection, then possed by the Ionian sculptor.[1]

Note 1.p.381. These qualities are shown in even the least details. Is it not an ingenious idea to have given the cantharus as a crest to the helmet of Dionysus?

In the other two scenes comprised in this relief, the artist does not seem to have made the same effort to vary the arrangement of his figures. Doubtless in the two opposite chariots at the ends of the field of battle, the movement of the horses and of the drivers is not without presenting sensible differences; but between the chariots, the Greek and Trojan warriors are arranged in couples at both sides, and if some brandish the spear while others are armed with the sword, all four have the body and members posed in the same fashion. This is rather a somewhat regulated symmetry. One cannot make the same criticism on the arrangement of t the combat of the gods and giants. There are again two chariots; but one of them, that of Cybele, occupies the middle of the scene, and the lions harnessed to it bring into the scene an unforeseen and picturesque note. Most of the combatants are standing; but some struggle resting on one knee, and a goddess leans over the vanquished enemy to finish him. The spear with the beautiful movement of the arm required, is the arm assigned to the greater number of warriors; but others among them use the bow; some giants brandish stones. In general each god is opposed to two giants; but elsewhere

[illegible]
so much animation and fire.

[illegible] Menelaus. (Fig. 168). In this is believed that there is found in that [illegible] a form of lambda, that so far has only been found in the alphabet of Argos, and from this it has been inferred that the sculptor was an Argive [illegible].[1] This [illegible] the words em epoisi.

Note 1.p.892. Bull.corr.hell.1885.p.586;1888,p.599-600.

As for the letters from which it is proposed to derive [illegible] importance is attached, all that the use of this form would prove [illegible] study.[2]

Note 2. [illegible] 1885.p.201.

Whether or not [illegible]

the adversaries are grouped in threes. One can imagine nothing more varied than the arrangement of this scene, in which the sculptor without ever falling into confusion, has placed so much animation and fire.

One understands why he was sufficiently satisfied with his work to sign it. His signature is engraved on the border of the shield ornamented by a Gorgon's head on the eastern facade, borne by a warrior in whom is recognized Menelaus. (Fig. 168). In this is believed that there is found in that inscription a form of lambda, that so far has only been found in the alphabet of Argos, and from this it has been inferred that the sculptor was an Argive by birth.[1] This conclusion does not seem justified by the facsimile given of this text. One reads there with certainty only the end of the patronymic ioviso and the words em epoisi.

Note 1.p.328. Bull.Corr.Hell.1895,p.536;1896,p.599-600.

As for the letters from which it is thought to derive for the beginning of the inscription, Argeios Thrasymedes, I do not see even a trace on the facsimile; the alpha alone is certain. As for the half effaced character to which so much importance is attached, all that the use of this form would prove if no uncertainty remained is, that the sculptor was born at Argos; but whatever his origin, it was certainly in Ionia or the islands that he received his training as a statuary.[2]

Note 2.p.332. One also finds the Argive lambda in the inscription of a dish from Camiros; now there has never been found at Argos the least fragment of painted pottery, that presents any relation in form or ornamentation with the category of vases to which belongs the piece in question. Argive or not, this painter like the sculptor of the treasury learned his trade in Ionia.(Furtwängler. Berl.Phil.Woch. 1895.p.201).

Whether or not one feels himself obliged to resort to this hypothesis, we no less persist in considering the entirety of these reliefs as a precious legacy if Ionian art, perhaps as its masterpiece.[3] What has already sufficed to decide the question is the style and taste, whose imprint is m marked on the architecture and sculpture of the building; now it does not seem to us that there can be any doubt in

that moment. All the sculptures of the little monument with their representations are those characterizing the sculpture of the Ionic order.[4] So far as we can judge of it, the Treasury of Cnidus was the first edifice in European Greece, a-mong the many Doric architectural structures [illegible] to view, that represented the mode of construction and decoration familiar to the Asian Greeks, whose example they had copied and whose resources they utilized, when they built the great temples of Ephesus and of Samos. It is demonstrated that an Ionian master was the architect of the temple, is it probable that its sculptural ornamentation would have been intended from artists other than sculptors of the same origin, already employed in the works of the same kind?

Note 2.p.301. [illegible] are [illegible]," writes [illegible] as [illegible] the [illegible] of the [illegible] are of the [illegible]; but [illegible] are [illegible]." [illegible] vol. [illegible] p.301. Note 11.

Note 4.p.[illegible]. [illegible] de l'Art. vol. VII.[illegible] 291, 292, 293.

The attribution of the reliefs confirms that inference. In spite of the inequality found in the composition and execution, they offer common traits in general, that one can have a very clear feeling, that all come from the same school, from that which [illegible] in the fragments, that we have been able to find, scattered over Ionia to the Cyclades, from Lycia to Thrace and Thessaly. The sculptures [illegible] fragments [illegible] in the [illegible] have an entirely different character. The style of the figures of the [illegible], we find again neither in the [illegible] of the funerary stelae of [illegible], nor in the massive amplitude of the [illegible] statues of [illegible], nor in the [illegible] stiff figures of the [illegible] that fill the [illegible] of the [illegible] of the treasury of [illegible]. The [illegible] itself of the age of the [illegible] century, with its [illegible] and not without the same dryness, does not have the fresh charm that strikes us here. The contour is not so full and simple. In those pieces of [illegible], [illegible] and [illegible], there is further a life and [illegible] as far found in any [illegible] relief outside the domain of Ionian art; in the [illegible], the qualities that one first notes in the relief,

that respect. All the mouldings of the little monument with their ornamentation are those characterizing the mouldings of the Ionic order.[4] So far as we can judge of it, the treasury of Cnidos was the first edifice in European Greece, a among the many Doric arrangements everywhere presented to view, that represented the mode of construction and decoration familiar to the Asian Greeks, whose methods they had applied and whose resources they utilized, when theyobuilt the great temples of Ephesus and of Samos. Is it demonstrated that an Ionian master was the architect of the temple, is it probable that its storied ornamentation would have been demanded from artists other than sculptors of the same origin, already employed in the works of the same kind?

Note 3.p.382. "There are perhaps," writes Lechat, "works as purely and completely Ionian as the frieze of the treasury of the Cnidians; but none are more so, in my opinion." (Rev. Etud. grecques. vol. XI, p. 163, note 1).

Note 4.p.382. Histoire de l'Art. vol. VII.p.648-651; Figs. 291, 292, 293.

The examination of the reliefs confirms that inference. In spite of the inequality found in the composition and execution, they offer enough traits in common, that one may have a very clear feeling, that all come from the same school, from that whose work we have studied in the fragments, that we have been able to find, scattered over Ionia to the Cyclades, from Lycia to Thrace and Thessaly. The sculptures whose fragments we collected in the Peloponessus have an e entirely different character. The style of the figures of the Cnidian frieze, we find again neither in the poor simplicity of the funerary steles of Sparta, nor in the massive amplitude of the Argive statues of Delphi, nor in the slightly stiff firmness of the images that fill the surfaces of the metopes of the treasury of Sicyon. The Attic sculpture itself of the end of the 6 th century, with its elegance a and not without the same dryness, does not have the free charm that strikes us here. The contour is not so full and supple. In these scenes of conversation, kidnapping and combat, there is further a life and movement so far found in no archaic relief outside the domain of Ionian art; on the con.rary, the qualities that one first notes in the relief,

unfortunately very fragmentary, that was found in the vicinity of the temple of Apollo Didymaeus, and represents a Bacchic procession (Fig. 115). If one enters into details, in- are yet other peculiarities to be identified; the nature of the Cnidian friezes or their proportions and general aspect greatly resemble those represented by the ceramic painter on the sarcophaguses of Clazomenae.

The final impression left by the study of this frieze is, that about the time when it was set in place, relief had attained to its full growth. This advance is easily explained. When the sculptor detached these reliefs, he could be inspired by forms offered to him by painting. In the last vases with black and the first with red figures, were already produced when the century was near its end, there are beautiful arrangements, free and bold in design. In regard to the Cnidian frieze one must recall the memory of certain vases of Euphronios. Between the work of the sculptor and that of the ceramic painter is an incontestable analogy.

The date of the erection of the treasury of Cnidos would correspond to the apogee of Ionian art; it remains to fix it at least approximately. In none of the monuments so far reviewed has that art seemed so advanced; there is a primary reason to place as late as possible this date which we seek. The revolt of Ionia was soon followed by the first Median war, and this have interrupted or at least relaxed the relations long established between the people of Cnidos and the Oriental Greeks. We cannot then pass the year 500; but when these events occurred, a few years must have elapsed after the Cnidians had completed the building and decoration of their treasury marble vessel. Then Harpagus in 546 began the conquest of Asia Minor, in order to arrest the march of the Persians the Cnidians had undertaken to cut the isthmus that connected to the mainland the peninsula at the end of which rose their city. Delayed by an accident that attacked the workmen, the work did not proceed; before it was finished, the enemy Persians had time to approach the city which must pay dearly for that secretive conspiracy. The Cnidians consulted the Pythia, and she advised them to reconcile their enemy, i.e., to treat with Harpagus.[1] They did so, and in exchange for a pardon that cost but a small tribute.

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The final impression left by the study of this frieze is, that about the time when it was set in place, relief had advanced to the full round. This advance is easily explained. When the sculptor chiseled these reliefs, he could be inspired by forms offered to him by painting. On the last vases with black and the first with red figures, were already produced when the century was near its end, works of beautiful arrangement, free and bold in design. In regard to the Delphic frieze has been recalled the memory of certain vases of Euphronios. Between the work of the sculptor aod that of the ceramic painter is an incontestable analogy.

The date of the erection of the treasury of Cnidos would correspond to the apogee of Ionian art; it remains to fix i t at least approximately. In none of the monuments so far reviewed has that art seemed so advanced; there is a primary reason to place as late as possible that date which we seek. The revolt of Ionia was soon followed by the first Median war, and must have interrupted or at least relaxed the relations long established between the oracle of Delphi and the oriental Greeks. We cannot then pass the year 500; but when those events occurred, a few years must have elapsed after the Cnifians had completed the building and decoration of their cuxurious marble chapel. When Harpagos in 514 began the conquest of Asian Greece, in order to arrest the march of the Persians the Cnidians had undertaken to cut the isthmus that connected to the continent the peninsula at the e end of which rose their city. Delayed by an epidemic that attacked the workmen, the work did not proceed; before it was finished, the enemy perhaps had time to attack the city, which must pay dearly for that abortive conspiracy. The Cnidians consulted the Pythia, and she advised then to renounce their project, i.e., to treat with Harpagos.[1] They did so, and in exchange for a homage that cost but a small tribute,

they avoided a siege and being taken by assault. Thus they found themselves under obligations to the oracle: it is probable that the edifice just described was then erected in gratitude and in memory of the service rendered. We believe that it was in the first quarter of the century about 520 or 510, that Cnidos contributed in this manner to the embellishment of the vicinity of the sanctuary.

Note 1.p.135. Herodotus. I. 174.

To establish that date and to justify the assurance with which we have attributed to the action of Ionian genius the edifice and its decoration, we have taken into account only the architectural members and the reliefs in which were recognized the remains of the treasury of Cnidus, even in the course of the excavations: we had adopted the hypothesis to which the author himself of the discovery has adhered for several years. He believed that two columns had been erected between the antae; he thought that he had found the base and a part of the shaft. I today by setting again and bringing together all the fragments collected in that part of the f field of the ruins, he has come to propose another restoration, that which was exhibited on the Champ de Mars in 1900 and is now at the Louvre. In the restoration that we have reproduced (Fig. 159), the reliefs of the pediment no longer represent all the care that the sculptor had taken in the execution of the monument. Instead of columns, two caryatids were erected before the doorway of the vessel, on pedestals in form of altars, and supported the architrave of the pronaos.2

Note 1.p.135. Homolle. Bull.Corr.Hell.1894,p.184,185; 189 p.322.From these indications he made determined the plan of *the treasury.(Histoire de l'Art. vol. VII. p. 849).*

Note 2.p.335. Homolle has explained the details reasons, that after a long study of the fragments, seemed to him to impose the restoration that he presents today in Musée de la Touraine.(Bull.Corr.Hell. 1894, p.217-223; 1900,p.585-

These statues were found in bits; with whatever care they were fitted together, not one could be entirely restored w with the lacking fragments. Some of them had been already discovered before the French excavations were commenced: but the latter have occasion to light a sufficiently great numbe

they avoided a siege and being taken by assault. Thus they found themselves under obligations to the oracle; it is probable that the edifice just described was then erected in gratitude and in memory of the service rendered. We believe that it was in the first quarter of the century about 520 or 510, that Cnidos contributed in this manner to the embellishment of the vicinity of the sanctuary.

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Note 1.p.385. Homolle. Bull.Corr.Hell.1894,p.194,195; 1896, p.582.From these indications we have determined the plan of the treasury.(Histore de l'Art. vol. VII, p. 649).

Note 2.p.385. Homolle has explained the decisive reasons, that after a long study of the fragments, seemed to him to impose the restoration that he presents today in accord with Tournaire.(Bull.Corr.Hell. 1899, p.617-635; 1900,p.582-611)

Those statues were found in bits; with whatever care they were fitted together, not one could be entirely restored w with the antique fragments. Some of them had been already uncovered before the French excavations were commenced; but the latter have brought to light a sufficiently great number,

that taken in reality into account the legs and needs r our possession, one can affirm, that within this area of the sacred enclosure were at least four figures of the same type, four female figures, all of which played a part as a support in an edifice. What proves that they really fulfilled that office is the series of pieces, cylindrical cushions and abaci, intercalated at the top so as to serve as intermediaries between it and the entablature.

The facts were the same in the four statues, so far as the pose, arrangement of the drapery and the aspect of the face; but they essentially resembled each other in pairs, forming pendants to each other. There were slight differences between the different pairs, noted in the general dimensions, in the height of the capitals, in the curve of the capital characteristic lines. The capital was decorated by images in very low relief; but on one of the types, these images extended around the cylinder, and on the other they appeared only in the front, inserted in a panel giving the whole the appearance of a metope. For a moment, it was asked whether the four statues belonged to the same monument, or if they were grouped nearly as in the portico of Caryatids at the Erechtheum at Athens. This idea must be rejected; it is admitted today, that they belonged to two different edifices, in which were placed like columns between the antae. One of them was the treasury of Cnidus, the other the treasury of Siphnos, whose place has been indicated by Corinthians found that thanks to the gate those of the treasury of the Cnidians. To that are attributed the two largest caryatids placed on bases whose fragments have been gathered in the ruins, and that have been restored by pieces. They were about 11.5 ft. high with their base, and accurately filled in the space between the ground and the bottom of the architrave. What has been best preserved in this figure is the head (Pl. V.iii). Round and full, the face is framed within the locks of hair restrained by a broad band that holds it to the nape and passes above the brow. The temples were concealed under small locks, frizzed with an iron, whose peculiarity recalls some of the ornaments of a rich architecture. These locks extend in long tresses that fall on the neck in front, while the tresses form a thick mass behind, stricter

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The facts were the same in the four statues, so far as t the pose, arrangement of the drapery and the aspect of the face; but they especially resembled each other in pairs, f forming pendants to each other. There were slight differences between the different pairs, noted in the general dimensions, in the height of the capitals, in the curve of the capital surmounting them. The capital was decorated by images in very low relief; but on one of the types, those images extended around the cylinder, and on the other they appeared only in the front, inserted in a panel giving the whole the appearance of a metope. For a moment, it was asked whether the four statues belonged to the same monument, or if then were grouped nearly as in the portico of caryatids at the Erechtheum od Athens. This idea must be renounced; it is admitted today, that they belonged to two different edifices, in which they were placed like columns betweenthe antes. One of them was the treasury of Cnidos, the other the treasury of Siphnos, whose place has been indicated by foundations found that touch at the east those of the chapel of the Cnidians. To that are attributed the two largest caryatids; placed on bases whose fragments have been gathered in the rubbish, and that have been restored by pieces, they were about 11.5 ft. high with their caps, and accurately fitted in the space between the ground and the bottom of the architrave. What has been best preserved in this figure is the head (Pl. V.,11). Round and full, the face is formed within the locks of hair restrained by a broad band that holds it to the nape and passes above the brow. The temples were concealed under ample locks, frizzed with an iron, whose regularity recalls that of the ornaments of a rich architecture. These locks extend in long tresses that fall on the neck in front, while the tresses form a thick mass behind, striated

of parallel grooves, and fastens at last at the beginning of the neck, thus increasing the resistance of the neck. By raising the corners of the mouth, the sculptor has sought the grace of the smile and the large eyes fitted with the head, with some awkwardness contributing to give an affable and easy expression to the features. Below the very plump chin, the neck is broken; but it is easy to fit the head on the trunk, that evidently exists as far as the top of the thighs. The arms have disappeared; but at one side the breaks of the drapery show that the slender hung along the side, and that its hand held the cloth very slightly, that it raised a little; this is a pose that archaic art affected. On the other side the arm was perhaps bent at the elbow and was held farther from the body. One shoulder is less inclined than the other (Fig. 172). Some fragments of the lower parts of the legs have been collected; the feet are missing. One are sorting and perhaps will succeed in almost entirely restoring one of these statues with the ancient fragments. The partial restoration presented by us suffices to show that the artist had a clear knowledge of the conditions of the problem, that he proposed, when he resolved to substitute bodies of women for columns as support of the entablature. He endeavored and not without success, to give the statues invested with that function a rigidity that did not exclude ease. The arrangement of the drapery happily concurred in the effect of the whole. Just in front below the chest into two unequal but symmetrical masses; i these outlines very marked planes whose direction recalls the flutes, that make the rise of the column more evident; but the sculptor did not want, like that of the virgins of the Erechtheion, now to enclose those vertical folds to the ground. Here the tunic is drawn around the legs and the fl area diminish downwards, which does not have a happy effec

What is no less curious to study is the mode taken to co nect the statue to the architrave. There is first on the h head itself, surrounded or by the curve of the band that holds the waves of the hair, an entire once moulding. Abov the cylinder recalls the headdress given to certain female deities, the polos. That terminates in two mouldings, one flat and the other slightly convex, over which extends an

by parallel grooves, and descends as far as the beginning of the back, thus increasing the resistance of the neck. By raising the corners of the mouth, the sculptor had sought the grace of the smile and the large eyes flush with the head, with some awjwardness contributing to give an affable and easy expression to the features. Below the very plump chin, the neck is broken; but it is easy to fit the head on the trunk, that evidently exists as far as the tops of the thighs. The arms have disappeared; but at one side the breaks of the drapery show that the member hung along the side, and that its hand held the cloth away slightly, that it raised a little; this is a pose that archaic art a affected. At the other side the arm was perhaps bent at the elbow and was held farther from the body. One shoulder is less inclined than the other (Fig. 178). Some fragments of the lower parts of the legs have been collected; the feet are manting. Men are working and perhaps will succeed in a almost entirely eestoring one of these statues with the ancient fragments. The partial restoration presented by us suffices to show that the artist had a clear knowledge of the conditions of the problem, that he proposed, when he resolved to substatute bodies of women for columns as supports of the entablature. He endeavored and not without success, to give the statues invested with that function a robustness, that did not exclude ease. The arrangement of the drapery happily concureed in the effect of the whole. Cast in front below the chest into two unequal but symmetrical masses; it there outlined very marked planes whose direction recalls the flutes, that made the rise of the column more evident; but the sculptor did not know, like that of the virgins of the Erectheion, how to prolong those vertical folds to the ground. Here the tunic is drawn around the legs and the figures diminish downwards, which does not have a happy effect.

What is no less curious to study is the mode taken to connect the statue to the architrave. There is first on the h head itself, encroached on by the curve of the band that holds the waves of the hair, an entire ogee moulding. Above, the cylinder recalls the headdress given to certain female deities, the polos. That terminates in two mouldings, one flat and the other slightly convex, over which expands an

carvings. Ornamented in high relief by the heads of a [illegible] between a lion and a stag. Quite at the top is a thin abacus on which rests the stone mass. These are superpositions for usually such superpositions. The mode of junction adopted for the delightful caryatids of the Erechtheion of Athens is a simpler and superior. Finally, the young girls, to give them the name by which the accounts of the temple designate them, appear to more living persons. The fact set on the ground represented by the top of the soil, that indicates the position of these girls. A very thin plinth is inserted under each statue, only serving to give a firmer bearing and does not detach them from the ground. I like the Gandhara caryatids less, etc, and the right almost say encased in high relief; one says one they mounted there and now they seem in equilibrium. This arrangement does not satisfy the mind so well; it is less inclined to accept the conversion of which statues of women have taken the places of columns.

With the given complication of the capital, one cannot be surprised that the sculptor believed it necessary to decorate the surface of the column. This ornamentation is not very rich broken. Going from right to left after these traces of a dancing figure, one notes a group of two dancers with long hair and great beards, who execute the steps with a quite Bacchic gaiety (Fig. 174). Another Silenus carries a woman in his arms, while before him flees a terrified woman (Fig. 130).

There is nothing in these caryatids of Ionic characteristic that does not accord with the style of the other sculptures of the pillars. Was the artist that executed them also the author of the reliefs of the frieze? We do not know; but he belonged to the same school.[1] Here is found in the arrangement of the drapery and that of the hair that care for elegance, which we have mentioned as one of the characteristics of Ionian art. The sculptor is very skilful. He has understood well, that in figures thus raised on a pedestal, the face must be modeled for effect, as said in terms of the studio. The eyeball is enclosed by eyelids of strong projection. The cheek bones are very marked and cast their shadow above the mouth, just as the lower lip throws its own on the chin. The position of the lips is indicated by a line [illegible]

echinus, ornamented in high relief by the image of a combat between a lion and a stag. Quite at the top is a thin abacus on which rests the stone beam. There are superpositions that betray some embarrassment. The mode of junction adopted for the celebrated caryatids of the Erechtheion of Athens is s simpler and happier. Finally, the young girls, to give them the name by which the accounts of the temple disegnate them, appear to have living persons, the foot set on the ground represented by the top of the wall, that isolates the portico on three sides. A very thin plinth is inserted under e each statue, only serving to give a firmer bearing and does not detach them from the ground. I like the Cnidian caryatids less, set, and one might almost say perched on high pedestals; one asks how they mounted there and how they keep in equilibrium. This arrangement does not satisfy the mind so well; it is less inclined to accept the convention by which statues of women have taken the places of columns here.

With the given complication of the capital, one cannot be surprised that the sculptor believed it necessary to decorate the surface of the polos. This ornamentation is now very much broken. Going from right to left after vague traces of a dancing figure, one notes a group of two Silenuses with long hair and great beards, who execute the steps with a quite Bacchic gayety (Fig. 179). Another Silenus carries a woman in his arms, while before him flees a terrified woman. (Fig. 180).

There is nothing in these caryatids of their ornamentation, that does not accord with the style of the other sculptures of the edifice. Was the artist that executed them also the author of the reliefs of the frieze? We do not know; but he belonged to the same school.[1] Here is found in the arrangement of the drapery and that of the hair that care for elegance,which we have mentioned as one of the characteristics of Ionian art. The sculptor is very skilful. He has understood well, that in images thus raised on a pedestal, the f face must be modeled for effect, as said in terms of the studio. The eyeball is enclosed by eyelids of strong projection. The cheek bones are very marked and cast their shadows above the mouth, just as the lower lip throws its own on t the chin. The opening of the lips is indicated by a line f

frankly incised in the marble. Here again is what concerns in proving the Ionian origin of the sculptures in question. Even by the choice of theme as well as by the violence of the movements executed by the figures, the decoration of t the polos recalls the orgiastic dance, that is represented on a marble slab found near the temple of Apollo Didymeus. (Fig. 115).

Note 1.p.388. Furtwängler inclines to attribute the caryatids to a sculptor of Chios.(Berl.Phil.Woch.1894,p.1278).

If we laid so much stress on the treasury of Cnidos, it is because for the historian of architectore as well as that of sculpture, among all the monuments of Ionian genius not destroyed by time, it is the only one that can be restored in its entirety with some details. It has been said to be the Parthenon of Ionia. The word is correct in a certain sense. We can accept the comparison, provided that we do n not forget how great was the difference in the dimensions of the two edifices.

The little and charming edifice, as shown in the restoration that has been attempted, must have been greatly admired when it was seen standing on the sacred way in the whiteness of its marble, with the rich ornamentation of its reliefs in vivid colors and with the still novel originality of the two female figures, elegantly draped, that supported the entablature. This last arrangement appears to have been reproduced after a brief delay by the construction of the treasury of the Silphians, a treasury adjoining that of the Cnidians and of Ionic architecture like that.[1] To this treasury of the Silphians is attributed the second pair of caryatids, which did not find its place in the treasury of the Cnidians; but here according to his habit, the Grecian artist has imitated without seeking to accurately copy his model. Between that and the replica made of it are sensible i differences. The difference is already in the capital, lower and simpler than on the Cnidian pillar, as well as in t the ornamentation of the polos (Fig. 181). Instead of the oblique and stressed lines presented by the figures on the polos of the Cnidian caryatids, wha is found here in the same place is firm and calm lines formed by erect and symmetrical figures, in which have been recognized Apollo and

Hermes, accompanied by nymphs or graces. These figures repeat the vertical and thus associate themselves with the general direction of the architectural member (Pl. VIII). Further, instead of forming a frieze entirely around the polos, they occupy here only the front part. Limited by two lateral fillets, they fill a panel that recalls that of a metope of the Doric frieze. Progress is still more marked in the rendering of the face and in that of the drapery. The face is here dryer and leaner. The mouth is more arched by a franker smile, and raises more the flesh of the cheeks and t the outer angle of the eye. Also here the eyeball was made of an inserted piece, that has been lost. One may assume that it projected less from the eyelids, and that by the contrast of the materials, it gave to that organ more life and effect. In the manner in which the hair is treated is greater variety. The chisel has cut holes filled by shadows, and that color the masses of the hair. In what remains of the trunk, the draperies are more adherent and the folds are deeper; one feels research and severer accuracy. The technical procedures are otherwise quite similar on both. The same method of joining the different parts; the same metal attachments, ear rings and band on the brow. It is proposed to attribute the paternity of these caryatids to a Parian master. Siphnos is sufficiently near Paros for the conjecture to s seem quite justified. As for the date of the erection, all that can be said is, that the treasury of Siphnos was built after that of Cnidos.

Note 1.p.353. Homolle. Les caryatides du tresor de Siphnos. (Bull.Corr.Hell.1900.p.586-611; Pls. V-VII).

The last excavations made at Delphi have also brought to light the remains of a third edifice of the same kind, for which the discoverer proposes with all reserves the name of treasury of the Phoceans.[1] This edifice was found outside the sacred enclosure, in the eastern suburb and on the terrace on which the temples of Athena Pronaia and of Athena Ergane were surrounded by other buildings, in the district now called Marmaria, "the marbles." This treasury presented the same arrangement as that of Cnidos. The mouldings are the same, similarly decorated by eggs, radials and palm leaves (Fig. 182). By all that one can see of its architecture

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and served as an acroteria (Fig. 183). Around the entabla-
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ducing statues and reliefs to little bits. What remains most
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sis of its column as by the profile of its capital, it is
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and acroteriae: it was very carefully executed. One will
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head (vignette at end of this chapter).
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the enclosure; he returns to the sacred way and again finds
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discovered in 1901 by Foucart and Wascher. Homolle consid-
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the monument depends on Ionic art, and the little remaining from the sculptures ornamenting it confirms that impression. A statue of Nike conforms to the type created by Archermos and served as an acroteria (Fig. 183). Around the entablature seems to have extended a sculptured frieze, analogous to that of the Cnidians. It represented combats with which were mingled horses, either mounted or harnessed to chariots. Unfortunately here as in the other edifices on the terrace, savage hands were intent with exceptional brutality in reducing statues and reliefs to little bits. What remains most interesting is a warrior's head with proud and haughty bearing (Fig. 184). The appearance of the moustache is but very rarely found in the sculptures of the 6 th century.

Note 1.p.391. Homolle. Les dernieres fouilles de Delphes. Temple of Athena pronaia. (Rev. de l'art ancient et moderne. vol. X.p.361-367).

The temple of Athena Ergane was the largest of the edifices grouped on this terrace; by the proportion of the entasis of its column as by the profile of its capital, it is believed that it dated at latest in the first years of the 5 th century. It seems to have had reliefs in its metopes and statues on its pediments; but all that sculpture was broken into such small pieces, that it is impossible to judge of its style. There are slightly more important remains of the terra cotta ornamentation, which after the ancient custom furnished the material of the gutters, the corona on the rakes of the pediment, the antefixas, cresting tiles and acroterias; it was very carefully executed. One will j judge of it by the fragment preserving the top of a woman's head (vignette at end of this chapter).

With the votive column of the Naxians one returns within the enclosure; he returns to the sacred way and again finds himself in the presence of a monument of Ionian art.[1] We have stated elsewhere the archaic character presented by t the shaft and capital.[2] What interests us here is the sphynx surmounting the column. Several fragments of it had been discovered in 1861 by Foucart and Wascher. Homolle completed the image by finding the head, paws and wings (Fig. 185). Today this sphynx is entirely restored, and has in depth a and length dimensions equal to those of the capital; it rests

on the plinth that fits accurately in the hole arranged in the top of the latter. The column was 29.5 to 32.8 ft. high and served it as a pedestal. It stood 6.6 ft. before the p polygonal wall that supported the terrace of the temple of Apollo.

Note 1.p.392. Bull.Corr.Hell.1897.p.585-588. Homolle proves that the attribution of the monument to the Naxians does not admit of any doubt.

Note 2.p.392. Histoire de l'Art. Vol. VII.p.631-632;pl.LIV.

It may appear singular that Pausanias made no mention of this monument. Had the column fallen whey he came to Delphi, or must the reason of that silence be sought in forgetfulness? However that may be, it has been believed that a memorial of this monument is found in the paintings of certain vases on which is represented the meeting of Oedipus and t the sphynx. This is a cup in the Gregorian museum, that while reducing the height of the shaft to the dimensions of the panel, appears most directly inspired by the model. (Fig. 186). It reproduces the principal features, the column set directly on a plain circular base, the sharp edges of the flutes, the broad Ionic capital, the pose of the animal and the still archaic style.

It is not difficult to explain this impression produced by the monument on visitors to Delphi. Boldly planted on t the top of the high column, on a capital with curves and ornaments enhanced by vivid colors, the sphynx, to the type of which was attached the undefined idea of a mysterious and fatal power, spoke to the imagination of the pilgrims. On its head, which the sculptor had broadly modeled to be seen afar, the mouth alone was expressive. This mouth was not a mere straight division with an abrupt ending, as on other archaic works of the same time. The artist made an e effort to indicate the bend by which at the ends the opening of the lips is joined to the flesh of the cheeks. This mouth is open as if to formulate those enigmas, that cost the lives of so many unfortunates; but what particularly struck the eyes was the entire attitude, which was that of force in repose, which is defined so well by the pictsresque brevity of a verse of Dante. "Like a resting lion."

In the entire hind limbs and the folded wings, one feels

the relaxation of rest, while one divines a formidable vigor in the ribs, finely indicated beneath the skin, and especially in the front limbs, erect and tense as for an approaching spring, and in the claws of the monster, that contrast on the edge of the plinth.

Like the treasury of Cnidos, the column of Naxos depends on the Ionic style in all the force of its architecture; but if it be proved that the architect who constructed the edifice was an Ionian, how could it be supposed that he would not associate himself with a sculptor, who would not be attached to the same traditions of a school? All doubt is further removed from the spirit, even by the fact of its attribution to the Ionians. The archaic sculpture of the Cyclades is only the prolongation of an art born in Ionia, in the workshops of the masters of Miletus and of Samos, particularly in those of the statuaries of Chios.[1]

[1] Hist. I.p.334. Furtwängler, while admitting that the sphinx was executed at Naxos, finds a great resemblance to the works that men are agreed in attributing to Ionian workshops. (Berl. Phil. Woch. 1884, p.1274-1275).

In the absence of all historical or epigraphic data, for estimating the age of the monument, one has only the character of its execution; now that gives the impression of an art less advanced than the frieze of the treasury of Cnidos. It is then in the vicinity of the year 560 that will be sought the date properly assigned to the column and to the sphinx borne on its summit.

It was not alone in Thessaly and Boeotia, in Attica and Phocis, that the influence of Ionian sculptors made itself felt by the models that they distributed there. Although the Peloponnesus had workshops in which sculpture was developed under a different influence, that of Cretan masters, the reputation of the artists of oriental Greece was too well established, that even there men should be forbidden to seek their aid. Theodorus of Samos had been employed at Sparta as architect in the first half of the century.[2] A little later, it was still an Asiatic Greek that the same city called for the execution of a work of different importance, the construction and decoration of the throne of Apollo of Amyclae. In the village with which were connected the earliest

the relaxation of rest, while one divines a formidable vigor in the ribs, finely indicated beneath the abdomen, and especially in the front limbs, erect and tense as for an approaching spring, and in the claws of the monster, that contract on the edge of the plinth.

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Note 1.p.394. Furtwängler, while admitting that the sphynx was executed at Naxos, finds a great resemblance to the works that men are agreed in regarding as coming from Samian workshops.(Berl.Phil.Woch.1894,p.1274-1275).

In the absence of all historical or epigraphic data, for estimating the age of the monument, one has only the character of its execution; now that gives the impression of an art less advanced than the frieze of the treasury of Cnidos. It is then in the vicinity of the year 550 that will be sought the date properly assigned to the column and to the sphynx borne on its summit.

It was not alone in Thessaly and Beotia, in Attica and Phocis, that the influence of Ionian sculptors made itself f felt by the models that they distributed there. Although the Peloponessus had workshops in which sculpture was developed under a different influence, that of Cretan masters, the r reputation of the artists of oriental Greece was too well established, that even there men should be forbidden to ask their aid. Theodoros of Samos had been employed at Sparta as architect in the first half of the century.[2] A little later, it was still an Asian Greek that the same city called for the execution of a work of different importance, the construction and decoration of the throne of Apollo of Amyclea. In the village with which were connected the earliest

inhabitants of Laconia, Apollo was represented by an enormous column of bronze, that with its pedestal had a height of about 42.7 ft.[2] To the plates of metal composing the shaft that formed the body was fitted a head, feet and two arms, one brandishing a spear, while the other held the bow. When Sparta had become the most powerful city of Greece, it did not replace by an image of more modern appearance the colossal and barbarous figure to which so many generations had brought their homage; but it desired that the Laconian sculpture should not be the only one, in which the eye would seek in vain the statues and reliefs by which all the temples of Greece were then decorated. It was then resolved to give to the old idol an enclosure which by its magnificence would attest that Sparta did not regret the expense, when it was to honor her divine protector, and there was charged with the work Bathycles of Magnesia, a sculptor to whom the city of Magnesia on the Meander owed the statue which was worshipped in its temple of Artemis Leucophryene, one of the most beautiful edifices of Asia Minor.[1]

Note 2.p.384. Pausanias. III, 19-2.

Note 3.p.384. The same. III, 18, 9 18; 19, 1-5.

Note 1.p.385. The same. III, 18-9; Strabo.XIV,1,40.

Located in the interior of the country, Magnesia was certainly one of the first cities that the Persians placed under their laws. That was the time when this conquest disturbed and impoverished Ionia, and decided many of its sons to exile themselves. When Bathycles received the order by which his name has come to us, had he already left his native city? We do not know. He certainly brought his workmen with him into Laconia. Above the throne were represented Bathycles, the workmen that had been the collaborators of Bathycles, says Pausanias.[2] By the statues given to them, they expressed the joy that they felt at having been associated in the great enterprise.

Note 2.p.385. Pausanias. III, 18-14.

Recent excavations appear to have fixed the site of the monument;[3] but all that has been found of it is the semicircular base of masonry on which rested the altar of Hyacinthus, that served as the base of the statue. It is then also only from the description of Pausanias that one can seek

inhabitants of Laconia, Apollo was represented by an enormous column of bronze, that with its padestal had a height of about 42.7 ft.[3] To the plates of metal composing the shaft that formed the body was fitted a head, feet and two arms, one brandishing a spear, while the other held the bow. When Sparta had become the most powerful city of Greece, it did not replace by an image of more modern appearance the colossal and barbarous figure to which so many generations had brought their homage; but it desired that the Laconian sanctuary should not be the only one, in which the eye would seek in vain the statues and reliefs by which all the temples of Greece were then decorated. It was then resolved to give to the old idol an enclosure which by its magnificence should attest that Sparta did not regard the expense, when it was to honor her divive protector, and there was charged with the work Bathycles of Magnesia, a sculptor to whom the city of Magnesia on the Meander owed the statue which was worshipped in its temple of Artemis Leucophryne, one of the most beautiful edifices of Asia Minora[1]

Note 2.p.394. Pausanias. III, 12-10.

Note 3.p.394. The same. III, 18, 9-16; 19, 1-5.

Note 1.p.396. The same. III, 18-9; Strabo.XIV,1,40.

Located in the interior of the country, Magnesia was certainly one of the first cities that the Persians placed under their laws. That wes the time when this conquest disturbed and impoverished Ionia, and decided many of its sons to exile themselves. When Bathycles received the order by which his name has come to us, had he already left his native city? We do not know. He certainly brought his workmen with him into Laconia. Above the throne were represented Magnetes, the workmen that had been the collaborators of Bathycles,s says Pausanias.[2] By the attitude given to them, they expressed the joy that they felt at having been associated in the great enterprise.

Note 2.p.396. Pausanias. III, 18-14.

Recent excavations appear to have fixed the site of the monument;[3] but all that has been found of it is the semicircular mass of masonry on which rested the altar of Hyacinthos, that served as the base of the statue. It is then almost solely from the description of Pausanias that one can seek

to form an idea of the principal arrangement of that work; now that description is very confused and the places occupied by the different elements of that entirety are not clearly indicated. It has been stated, that "the restoration of the throne of Apollo of Amyclea is not so chimerical an undertaking as that of the chest of Cypselus, but is only a little less so."[4] Many archaeologists from Quatremere de Quincy have attempted the enterprise; the latest in date is of Furtwängler and Homolle.[5] These had over their predecessors the advantage of a better knowledge of archaic art, its methods of composition and its favorite themes. Their restorations are very ingenious; but in spite of their merits, t they are subject to objections not without force;[1] thus we shall not stop here either to explain or to discuss them, so much is conjecture necessarily in place, Pausanias having not even thought of specifying the material of which the t throne was made. We shall content ourselves with calling attention to a detail that has importance. The platform was supported in front anf in rear by four female figures, two Graces and two Hours; at the sides by artificial monsters, such as Echidna, Typhon and Tritons.[1] Those Graces and Hours were caryatids, that in pose and costume must have been very similar to those just discovered at Delphi. It was then an eccentricity, the method taken at the foot of Parnassus by the constructor of the treasury of Cnidos; before him, others of his compatriots had already given t the example of using the living form for that purpose. It is possible that the sculptures of the treasury of Cnidos were executed either by Bathycles himself or by one of the artists trained in his school, and who had worked at Amyclea under his supreme direction.[2]

Note 3.p.396. Thise excavations were made by Tsoundas.(Ephemeris.1892.p.1).

Note 4.p.396. Lechat, in Rev. Etud.Hell.1896,p.147.

Note 5.p.396. Furtwängler. Meisterwerke etc. 1893.p.689-732, vignetattes and I plate; Homolle. Le Tresor de Cnide et Bathycles de Magnesie.(Bull.Corr.Hell.1900,p.427-445).

Note 1.p.397. See the criticism on the restoration by Furtwängler presented by J.G.Milne. (Throne of Apollo of Amyclea, in Class.Rev.X.1896,p.215-220). Lechat shares

certain of the courts expressed by signs. Likewise Ridder, for the restoration of Pemmis (Rec.Etud.Grecq.1902,p.388).

Note 1,p.526. Cavaignac. III, 14-15.

Note 2,p.526. This is what Treu [illegible] supposes.(Bull.Corr. Hell.1889,p.179-[illegible]).

[illegible] Altenstein, in Jahrb.Gott.1881,p.34-[illegible].

Note 1,p.527. On this subject, see Pottier, Catalogue etc II, p.117-119. About the same time as that in which the potter, Cleomenes, established at Corinth, where he made of the [illegible] clay the earliest ones in the form of a double [illegible] of a man and a woman, discovered by the [illegible].(Collignon, [illegible] Greek, etc.1891-1897, p.57-67, fig. XVI,XVIII; also Pottier,[illegible]. Arch. 1900, p.181-205,pl. XIII).

The face is a very regular oval and is enclosed by the hair, parted from the temple to the shoulders in [illegible] locks, falling on the shoulders in two masses crossed by horizontal grooves. The brow recedes, the nose is prominent and pointed (Figs.197,198). The brow and cheeks shaded the lines with the nose; but the eyelids enclosing them are [illegible] in a clear and fine line; the lachrymal gland is [illegible] [illegible] drawn. The eyes are large and well placed, but are a little too flat. The chin, in which is hollowed a visible dimple, is broad and dull. On the mouth is [illegible] the original effort of the chisel. The thin lips meet; they rise at the corners to sketch a smile. That was something [illegible] [illegible]; but it no less illumines the entire face with a ray of intelligence.

The defects are more apparent in the trunk, where the shoulders are sloping, and the neck is without any modeling. The front of the trunk is more careful. If the ribs and intercostal muscles are not even indicated, if the sternum is depressed and reaches too much at bottom, the collar bone and the bones of the clavicles make themselves well felt beneath the skin; the pectoral muscles have the form and relief that suits the chest of a man. The nipples are indicated there, a detail found on no other figure of the same series. These results for anatomical accuracy succeed with still more success in the rendering of the members. The arms are more detached from the body than in the Apollo of Thera; they are only joined to it by the hands; there is a sort of mar[illegible]

certain of the doubts expressed by Milne. Likewise Ridder, for the restoration of Homolle (Rev.Etud.Grecs.1902,p.384).

Note 1.p.398. Pausanias. III, 18-10.

Note 2.p.398. This is what Homolle supposes.(Bull.Corr.H Hell.1900.p.428-429).

Note 3.p.398. Mitchöfer, in Arch.Zeit.1881,p.54-55).

Note 1.p.399. On this subject, see Pottier, Catalogue etc. II, p.417-419. About the same time we find an Athenian potter, Cleomenes, established at Corinth, where he made of t the local clay the curious vase in the form of a double head of a man and a woman, possessed by the Louvre.(Collignon, Monuments grecs, etc.1895-1897. p.52-67, pls. XVI,XVII,; also Pottier.(Rev. Arch. 1900.[2] p.181-203,pl. XIII).

The face is a very regular oval and is enclosed by the h-hair, rounded from one temple to the other in helicoidal l locks, falling on the shoulders in two masses crossed by horizontal grooves. The brow recedes, the nose is projecting and pointed (Figs.187,188). The eyes are almond shaped and flush with the head; but the eyelids enclosing them are chiseled in a clear and fine line; the lachrymal gland is precisely drawn. The ears are large and well placed, but are a little too flat. The chin, in which is hollowed a visible dimple, is broad and full. On the mouth is laid the principal effort of the chisel. The thin lips open; they rise at the corners to sketch a smila. That has something slightly formal; but it no less illumines the entire face with a ray of intelligence.

The defects are more apparent in the trunk, where the shoulders are sloping, and the back is without any modeling. The front of the trunk is more careful. If the ribs and intercostal muscles are not even indicated, if the abdomen is depressed and eecedes too much at bottom, the collar bone and the bones of the haunches make themselves well felt beneath the skin; the pectoral muscles have the form and relief that suit the chest of a man. The nipples are indicated there, a detail found on no other figure of the same series. Thes search for anatomical accuracy appears with still more success in the rendering of the members. The arms are more detached from the body than in the Apollo of Thera; then a are only joined to it by the hands; there is a sort of marble

out in interstices between the fingers of the hand with the use of the knife, but without some hesitation. The muscles of the arms, the deltoids, biceps and triceps, are accurately represented and well expressed. In spite of the apparent stiffness of the pose, one divines the supple articulation of the limbs. Yet there also the effort has its defects. The sculptor has not even attempted to model the wrist; but h [illegible] the hands [illegible] size. One distinguishes the phalanges and the finger nails.

However, what has most succeeded is the leg, and especially the leg from the knee; the knee-cap is [illegible] with freedom; it is the happy contrast between the dryness of the bone of the shin and the roundness of the calf; the accurate indication of the ankle bones. The feet are turned in a little too much; but the tendons that move them are well placed. The fingers are clearly separated and their lengths are indicated with much accuracy. In this double piece, the whole figure is of a delicacy that causes us surprise.

In the course of this examination, we have noticed more than one inaccuracy; we could add another concerning the entire mass. The left leg being crooked forward, the entire weight of the body rests on the right leg. The right hip must then be a little higher than the other, and make a more marked projection at the side; the sculptor does not seem to have had a suspicion of this. He is not yet sufficiently sure and sure of hand to realize his ideal in all points; but we observe, already expressed clearly in his work, that ideal is an agile and nervous body, from which gymnastics has removed all fat without developing the muscles to excess, a body whose effort is expressed under the appearance of quickness and elegance; there are also traits that indicate the joy of living, of feeling himself the son of so noble people, of a valiant and free nation. This type will be inherited by the artists of the 5 th century; they will labor from generation to generation to perfect it in their statues of runners, athletes, of young and triumphant gods, such as an Apollo and a Hermes; the idea of the feeling that gave rise to them will end in finding their full expression in some of the more masterful works of the genius of sculpture in Greece.

pad is interposed between the fingers of the hand and the top of the thigh, not without some awkwardness. The muscles of the arms, the deltoid, biceps and triceps, are properly decomposed and well accented. In spite of the apparent stiffness of the pose, one divines the supple articulation of the elbow.Yet there also the effort has its defects. The sculptor has not even attempted to model the wrist; but t the hands interested him. One distinguishes the phalanges and the finger nails.

However, what has best succeeded is the leg, and especially the leg from the knee; the knee-c.p is cut with freedom; it is the happy contrast between the dryness of the edge of the tibia and the roundness of the calf; the accurate indication of the ankle bones. The feet are turned in a little too much; but the tendons that move them are well placed. The fingers are clearly separated and their lengths are graduated with much accuracy. In this double piece, the execution is of a delicacy that causes no surprise.

In the course of this examination, we have studied more than one inaccuracy; we could add another concerning the entire pose. The left leg being brought forward, the entire weight of the body rests on the right leg. The right hip m must then be a little higher than the other, and make a more marked projection at the side; the sculptor does not seem to have had a suspicion of this. He is not yet sufficiently wise and sure of hand to realize his ideal in all points; but he hasone, already expressed clearly in his work. That ideal is an agile and nervous body, from which gymnastics has removed all fat without developing the muscles to excess, a body whose vigor is concealed under the appearance of slenderness and elegance; there are also traits that illustrate the joy of living, of feeling himself the son of an elect people, of a valiant and free nation. This type will be inherited by the artists of the 5 th century; they will labor from generation to generation to perfect it in their statues of ephebes, athletes, of young and triumphant gods, such as an Apolle and A hermes; the idea of the feeling that gave rise to them will end in finding their full expression in some of the more accomplished works of the genius of sculpture in Greece.

There is another example of the same type, another work of the same school that we recognize in a nude male figure recently found at Kalyvia-Kouvara in Attica, between Athens and Laurion.[1] The funerary destination of the figure is beyond doubt: it was discovered in a cemetery entirely similar to those of Velanideza and of Vourva. The statue also has another Attic. It is in Parian marble and dates from the time when the sculptors of Athens only worked in calcareous tufa. From some workshop on Paros or Naxos, a rich Athenian ordered it for the tomb of a member of his family. (Fig. 149).

1 ante 1.p.135. Cavvadias, Ephemeris,1902,p.43-60,pls.3,4;
2 note 2.p.220. See above, p.72-73. A marble statuette of the same type was found at Sparta in the cemetery of ... in the tomb of a tomb of ... century. (Ath. Mitth. 1883, p.285, note 1).

This statue is well preserved; only the hands and feet are wanting. The nose is intact. That it particularly resembles is the Apollo of Tenea (Fig. 154) and that of Thera (Fig 157). It must have been nearly contemporaneous with the last; but it is the more plastic artist less sincerely inspired by nature, and who wished himself less to make felt the solidity of the skeleton beneath the flesh. If one may reason the sculptors as being too slender in the torso of Tenea, for the rest of the body the execution is carried farther, than is the Attic statue. The pectoral muscles are more frankly marked; the projection of the ribs is more expressed; the calf has more vigor. The sculptor made a special effort there to render the appearance of the joints of the knee and that of the foot. In the marble discovered in Attica in motions of the kind. Like the arms, the legs are of very correct proportions; but all is there less, soft and delicate.

The faces of both statues much resemble each other. There is the same straight forehead, the same nose long and large at the end, and in the Apollo of Tenea the smile affects the cheeks more, and in that of Kalyvia-Kouvara the eyes are more oblique and more elevated at the outer angles.(Fig. 150). The expression given by the two sculptors to the two faces is the same in general; but each distinguishes

There is another example of the same type, another work of the same school that we recognize in a nude male figure recently found at Kalyria-Kouvara in Attica, between Athens and Laurium.[1] The funerary destination of the figure is here without doubt; it was uncovered in a cemetery entirely similar to those of Velanidezza and of Vourva.[2] The statue also has nothing Attic. It is in Parian marble and dates from the time when the sculptors of Athens only wrought in calcareous tufa. From some workshop on Paros or Naxos, a rich Athenian ordered it for the tomb of a member of his family. (Fig. 189).

Note 1. p.400. Cavvadias. Ephemeris. 1902. p. 43-50, Pls. III, IV.

Note 2. p.400. See above, p.72-87. A marble statuette of the same type was found on Cyprus in the cemetery of Marion, in the dromos of a tomb of the 16 th century. (Rev. crit. 1889, p.285. Note 1).

This statue is well preserved; only the hands and feet are wanting. The nose is intact. What it particularly recalls is the Apollo of Melos (Fig. 134) and that of Tenea (Fig. 187). It must have been nearly contemporaneous with the latter; but it is the work of an artist less sincerely inspired by nature, and who applied himself less to make felt the solidity of the skeleton beneath the flesh. If one can reproach the shoulders as being too effaced in the marble of Tenea, for the res. of the body the execution is carried farther, than in the Attic marble. The pectoral muscles are more frankly marked; the projection of the hips is more accented; the calf has more vigor. The sculptor made a meritorious effort there to render the appearance of the joints of the knee and that of the feet. On the marble discovered in Attica is nothing of the kind. Like the arms, the legs are of very correct proportions; but all is thaha lank, soft and delicate.

The faces of both statues much resemble each other. There is the same straight forehead, the same nose long and large at the end, but in the Apollo of Tenea the smile affects the cheeks more, and in that of Kalyria-Kouvara the eyes are more oblique and more elevated at the outer angles. (Fig. 190). The expression given by the two sculptors to the two faces is the same in general; but what distinguishes

the little marble in the arrangement of the hair. Here instead of falling on shoulders in many and symmetrical masses, it rises [illegible] toward the top of the head. The [illegible] was very unsuccessful. This arrangement does not seem to have found imitators.

Of marble from Naxos with very coarse grains was made a statue discovered near the temple of Apollo Ptoos in Boeotia, which represents the type already known to us by a number of examples.[1] It is earlier than the [illegible] described; the face is still flat and inexpressive. With their marble of brilliant grain, the two trunks from Actium might have the same origin as the statue of the Ptoion.

Note 1. B.C.H. Holleaux. [illegible] pl. XXIX; Brunn-Bruckmann, pl. LXXVI. Also of the marble of Naxos was made the trunk of the same type larger than nature, [illegible] (Cavvadias, Catalogue, No. [illegible])

If there were still a need for proving that the so-called [illegible] it would suffice to recall that this type was largely represented in the entirely Ionian colony of Naucratis. The British Museum possesses several replicas of statuettes in alabaster and in marble from that origin.[2]

Note 2. B.C.H. An alabaster statuette of this type, [illegible] from Naucratis, [illegible] Annual of British School at Athens. vol.V, p.85-98.

[illegible] not only in the Cyclades, the Peloponnesus and central Greece, but also in Thessaly, [illegible] and the islands of the northern basin of the Aegean sea, we have implicitly [illegible] a theory [illegible] that of a school of northern Greece, which had its own originality and [illegible] from the Ionian and Doric schools.[3] We shall not stop to discuss here the characteristics by which they have wished to define the style. We believe that we have proved, that in all the monuments scattered as well on the coasts of [illegible]

the Attic marble is the arrangement of the hair. Here instead of falling on thebrow in wavy and symmetrical masses, it rises like so many rays toward the top of the head. One would call it leaves or petals of flowers. Quite awkward and very conventional, this arrangement does not seem to h have found imitators.

Of marble from Naxos with very coarse grains was made a statue discovered near the temple of Apollo Ptoos en Beotia, which represents the type already known to us by a number of examples.[1] It is earlier than the figures just described; the face is still dull and inexpessivi. With their marble of brilliant grain, the two trunks from Actium might have the same origin as the statue of the Ptoion.

Note 1.p.404. Collignon. Gaz.Arch. 1886,p.235-243;pl.XXIX. Brunn-Bruckmann, pl. LXXVI. Also of the marble of Naxos was made the trunk of the same type larger than nature, that c came from Megara.(Cavvadias. Catalogue.No. 13).

If there were still a need for proving that the so-called theme of the archaic Apollo was in the 6 th century, one of those treated and repeated most freely in Ionian and insular art, it would suffice to recall that this type was largely represented in the entirely Ionian colony of Naucratis. The British Museum possesses several replicas of statuettes in alabaster and in marble from that origin.[2]

Note 2.p.402. An alabaster statuette of this type, purchased at Cairo as coming from Naucratis, is described and figured in the Jahrbuch (1892,p.179,pl.VI). Also see Hogarth in Annual of British School at Athens. Vol.V,p.65-98.

In following Ionian art in its many migrations, in enumerating the works that it has scattered not only in the Cyclades, the Peloponessus and central Greece, but also in Thessaly, Thrace and the islands of the northern basin of the Egean sea, we have implicitly avoided and refuted a theory that has made some noise in the science, that of a school of northern Greece, which had its own originality and that was distinguished both from the Ionian and Dorian schools.[3] We shall not stop to discuss here the characteristics by w which men have claimed to define the style. We believe that we have proved, that in all the monuments scattered as well on the coasts of the Euxine and Propontis as on those of the

cells of Carians and of Cretans, that the lions and the sphinx-es, are types created by the sculptors of Ionia, developed and perfected by their pupils, the sculptors of Paros and of Naxos, is the interpretation of the living form that nature has suggested to these artists, and which from generation to generation has attained under their chisels more freedom, decision and nobility.

Note 3.p.454. It is [illegible] especially [illegible] Kunst, that Naxos [illegible] for the first seat of an art of northern Greece, and attributed to define its characteristics. [illegible] der Bay. Akad. der Wiss. 1875, p.315 In spite of objections, he maintained his theory. [illegible], while admitting that in this art it was necessary to assign a large part to the influence of Asian Greece. See in another sense Heuzey, [illegible], p.437, pl. xxiii; Bull.corr.hell.1888, p.310-325, and Collignon, Histoire, vol.I.p.172-273.

7. Monuments of Ionian Art in Museums of Europe.

Before taking leave of the Ionian sculptors, we proceed to mention some monuments, that although of unknown origin or found in the West, appear to bear the mark of the style by which are distinguished the works collected on the soil of Ionia, and these must we have put in place in the credit of the Ionian schools, although discovered in other districts of Greece.

We have already had occasion to cite one of these monuments, a stele of the Museum of Naples (Fig.[illegible]), that we have compared to many reliefs to which we could assign a place justified either by the place of discovery or by an artist's signature. Hesitation was little greater in placing another relief in which Winckelmann believed, that he recognized Leucothea nursing the infant Dionysus on her knees, and which the funerary destination is no longer doubted by anyone (Fig. [illegible]); in details in so many respects does the sculpture of the tomb of the Harpies and the stele of Pharsalus, that one could not be surprised to see [illegible] referring it after either of these monuments. There is a possible analogy in the character of the forms. One will note in the two oriental figures the very marked projection of the [illegible] the same roundness of the [illegible]

gulfs of Corinth and of Egina, what one finds and recognizes, are types created by the sculptors of Ionia, developed and perfected by their pupils, the sculptors of Paros and of Naxos, is the interpretation of the living form that nature has suggested to their artists, and which from generation to generation has assumed under their chisels more freedom, decision and nobility.

Note 3.p.404. It is in a Memoir entitled Paionios und die nordgriechische Kunst, that Henri Brunn spoke for the first time of an art of northern Greece, and attempted to define its characteristics.(Sitz.der bay. Akad. der Wiss.1876,p.342). In spite of objections, he maintained his theory.(Nordgr.S Sculp.in Athen. Mitt. 1883.p.81-100), while admitting that in this art it was necessary to assign a large part to the influence of Asian Greece. See in another sense Heuzey, Mission de Macedoine,p.417, pl. XXIII; Bull.Corr.Hell.1884,p. 336-338, and Collignon, Histoire, Vol.I,p.278-279.

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We have already had occasion to cite one of these monuments, a stele of the museum in Naples (Fig.73), that we have compared to many reliefs to which we could assign a place justified either by the place of discovery or by an artist's signature. Hesitation was little greater in placing another relief in which Winckelmann believed, that he recognized Leucothea holding the infant Dionysus on her knees, and whose funerary destination is no longer doubted by anyone ((Fig. 75); it recalls in so many respects both the sculptors of the tomb of the Harpies and the stele of Pharsalus, that one would not je surprised by seeing us reproduce it after either of those monuments. There is a sensible analogy in the character of the forms. One will note in the two principal figures the very marked projection of the slightly drooping neck, the ample roundness of the shoulder divined

beneath the transparency of the tunic, and in the young woman standing, the suppleness of the forearm and the curve described by it, the elongation and slenderness of the hand. These are traits that we have already found in the works of Ionian statuary. Where the resemblance is still more marked is in the arrangement of the hair and of the double band retaining it; it is also in the entire arrangement of the drapery, in the contrast that a very skilful chisel has already managed between the fine goffers of the under garment and t the great folds of the mantle thrown over the back, that envelops the lower part of the body to the knees. Even in the armchair with the two abutting volutes in which each leg e ends at top, that its Ionianism is felt.

The composition is not only clear and well arranged; one finds there that elegance which characterizes its design. The deceased is seated, a mother and a family, whose beauty was unchanged by age. She holds a child at arm's length, as if to better see it all, perhaps one that cost her life, a and the child by a gesture true and graceful, extends its littel hand playfully towards its mother's mouth. Opposite this group, that occupies two-thirds of the space, is that of three figures facing it, standing and of unequal height, the larger being a relative or maid, appearing ready to pass a wide ribbon around the neck of the infant. Before her and immovable with their eyes fixed on the dear departed, are her two older daughters. All that scene expresses sadness without bitterness, that melancholy charm which we shall l later experience at leisure, when we visit that hall of the national museum of Athens in which are gathered the funerary Attic steles of the classical age. If the relief of the Villa Albani came from the same workshops as the works to which we have compared it, it is certainly later than them. One also notes there certain traces of archaism, for example in the too rigorous symmetry of the locks of the hair and the folds of the mantle; but the pose has a correctness, t that evidences an art already very free.

The museum of Lyons possesses another monument that archaeologists agree in also placing to the account of the Ionian schools; it is that known under the name of Aphrodite with the dove (Figs.191, 192).[1] It was exhumed at Marseilles

in the course of the 17 th century: the Marseille [illegible]
was treated by the restorers. The image appears to be of [illegible]
the temple, and it is very natural to suppose that from the
beginning it was consecrated to the goddess. What confirms this
hypothesis is above all the appearance of the statue; the [illegible]
[illegible] of its entire [illegible]. It lacks the left arm and al-
the lower part of the body from the [illegible]; [illegible]
and a scratch on the [illegible]; the [illegible] of the nose also
is slightly injured.

See [illegible]. Lenormant. Gaz.arch. 1876. p.144 [illegible]. Pl.
XXXI. H. Bazin. *L'Aphrodite marseillaise du musee de Lyon.*
1886. Reinach. Statuaire [illegible]. Vol. [illegible], p.182.

This roundness and covering of the forms that pleased the
Ionian sculptors, we find again here, if not in the breast
that is scarcely indicated, at least in the cheeks and fleshy
face, as well as in the size of the arm, that is truly exag-
gerated. The clothing is what we have found everywhere in
female figures, the closely adherent tunic and the mantle;
but here the tunic appears to us a shift with sleeves; it has
a sleeve [illegible] to the wrist; there are not even those
folds that are so carefully indicated on other figures.
The mantle rests only on the left shoulder; it crosses the
breast obliquely in front. In the entire execution [illegible]
[illegible] is [illegible], and in the modeling of the face and the
rendering of the hair. As for the name given to the statue,
it is also that which appears best suited to it. The dove
that she holds in her hand is indeed a symbol of the worship
of Aphrodite, and that gives a reason to think that the im-
age represents the goddess and not one of her attendants,
as [illegible]. Besides [illegible]
headdress. One will also note the expression that the artist
desired to give to the face. It is that of a smile. Does not
one feel there an effort more meritorious than happy to give
[illegible] the appearance that the poets attribute to her?

Marseilles has also furnished quite a number of little
monuments not having the same art value as the statue of Ly-
on, but which offer a certain interest. They were found in
1863 to the number of 40, lying near each other in one of
the trenches excavated in the opening of what was called
rue Imperiale. The type is nearly the same in all. A woman

in the course of the 17 th century; now Massalia (Marseilles) was founded by the Phoceans. The image appears to be of Greek marble, and it is very natural to suppose that from that metropolis it was brought to the colony. What confirms this hypothesis is emen the appearance of the statue; the character of its entire fabrication. It lacks the left arm and all the lower part of the body from the haunches; but there is not a scratch on the remainder. The end of the nose alone is slightly injured.

Note 1.p.407. Fr. Lenormant. Gaz.arch. 1876.p.133-134. Pl. XXXI. H. Bazin. L'Aphrodite marseillaise du musee de Lyon. 1886. Collignon. Histoire etc. Vol. I,p.190.

This roundness and covering of the forms that pleased the Ionian sculptors, we find again here, if not in the chest t that is scarcely indicated, at least in the broad and fleshy face, as well as in the size of the arm, that is truly exaggerated. The clothing is what we have found everywhere on female figures, the closely adherent tunic and the mantle; but here the tunic appears to be a shift with seams; it has a sleeve extended to the waist; there are not seen those g goffers that are so carefully indicated on other figures. The mantle rests only on the left shoulder; it crosses the trunk obliquely in front. In the entire execution some softness is betrayed, and in the modeling of the face and the rendering of the hair. As for the name given to the statue, it is also that which appears best suited to it. The dove that she holds in her hand is indeed a symbol of the worship of Aphrodite, and that gives a reason to think tha the image represents the goddess and not one of thr worshippers, is the cap that rises on the head. Deities alone wear this headdress. One will also note the expression that the artist desired to give to the face. It is that of a smile. Does not one feel there an effort more meritorious than happy to give Aphrodite the appearance that the poets attribute to her?

Marseilles has also furnished quite a number of little m monuments not having the same art value as the statue of Lyons, but which offer a certain interest. They were found in 1863 to the number of 40, lying near each other in one of the trenches excavated in the opening of what was called Rue imperiale. The type is nearly the same in all. A woman

sits on a bench within a little structure covered by a roof with two slopes. The height of the whole varies from 1.3 to 2..0 ft. These monuments thus collected at one place could only be votive, that represent the goddess to which were o offered these images. On the knees of one woman is distinguished a resting lion (Fig. 193). The same excavation yielded one figure of a different type; this is also a woman seated in a niche of the same form, clothed in a long robe opened in front to allow the bottom of the abdomen to be seen. (Fig. 194).

The work is there so rude, that men at first asked if it was not necessary to see in it the work of a Gallo-Roman chisel.[1] What makes that hypothesis inadmissible is, that one of the two types, that of the woman seated and holding the lion on her knees, is represented by quite numerous examples in the same country where originated the founders of Massalia (Marseilles). It was found at Chios sculptured in the rock, at the place known as Daskalo Petra or school of Homer; it has been recognized at Kyme in several figures in limestone, some of which by their entire pose and drapery recall the statues of the Branchides, while others as at Marseilles appear enclosed within a heavy niche.[2] The Louvre possesses a seated figure of the same kind, that came f from Clazomene (Fig. 139); it only lacks the lion. All these images seem to be relics of an old oriental type, that of Cybele.[3] It had become popular on the Ionian coast, from which the Phocean colonists brought them into Gaul. The steles of Marseilles are cut in the local stone.[4]

Note 1.p.409. That was the impression of Conze.(Arch.Zeit. Anzeiger. 1866. p.303-306).

Note 2.p.409. S. Reinach. Statues archaiques de Cybele decouvertes a Cyme en Eolide.(Bull.Corr-Hell. 1889,p.543-560. Plate VIII).

Note 3.p.409. Heuzey first compared the steles of Marseilles to the monuments of Asian Greece. (Catalogue etc. p.239).

Note 4.p.409. This results from researches made on this subject by Blancard. (Compt.rend.de l'Acad. des Inscr.1896. p.123, 124).

Men came to the same conclusions as in the case of the Aphrodite of Lyons, for the bronze reliefs taken in 1812 from

a tomb in Perugia in Etruria.[5] They appear to have served to ornament two chariots for parade or war. They are executed in raised work, but the point of the graver intervenes to indicate by finely engraved lines the details, that could not be rendered from the use of the hammer and chisel. Men began by admitting that these bronzes were of Etruscan work, but now to archaic Ionian work is referred the execution of these curious reliefs.

Note 5.p.?. Petersen. Bronzen von Perugia.(Rom.Mitt.Vol. IX. 1894, p.253-319). Antike Denkmäler. Vol. II, pls.XIV.XV

In all scenes whose sense is understood, have been recognized themes borrowed from Greek myths and types repeated in Greek sculpture in all the repertoire, which it is needless to name. There are monsters like the Minotaur and the Gorgon, Griffin between two lions clasped in their arms, a Centaur in combat with men, a winged god and a sort of goddess. There is the hunt of the wild boar; there is a series of chasing animals, a motive dear to Ionian painters of vases. There is Zeus shown under two forms, here armed with the thunderbolt and conqueror of a giant, that he holds by the hair (Fig. 155), there in the attitude of repose, a sceptre in hand, having his son Hercules before him.(Fig. 156). On the decoration of the other chariot reveals several pieces of a relief, that appears to represent Hercules in combat with Cycnus supported by his father Ares.(Fig. 157) To separate the combatants, Zeus has launched his thunderbolt, here represented by a bundle of vertical lines crossing the field; this was related by one of the versions of this myth current among the poets. Behind Ares is a female probably Aphrodite, and behind Hercules is Athena. At the left of the central group is a quadriga, whose horses seem frightened by the lightning. At the right are Amazons on horseback; these daughters of Ares have hastened to hasten to the aid of their father.

If these reliefs are the work of a Greek artist, there is every reason to believe that they came from an Ionian workshop to be imported into the West. Since there have been more closely studied the painted vases, that have been delivered to us by the Etruscan cemeteries and particularly by the tombs of Caere, we have become convinced that until t

a tomb in Perugia in Etruria.[5] They appear to have served to ornament two chariots for parade or war. They are executed in raised work, but the point of the graver intervened to indicate by finely engraved lines the details, that could not be required from the use of the hammer and chisel. Men began by admitting that these bronzes were of Etruscan work, but now to archaic Grecian work is referred the execution of these curious antiques.

Note 5.p.409. Petersen. Bronzen von Perugia.(Röm.Mitt.Vol. IX. 1894, p.253-319). Antike Denkmäler. Vol. II, pls.XIV,XV).

In all scenes whose sense is understood, have been recognized themes borrowed from Greek myths and types created by Grecian sculpture in all the personages, which it is possible to name. There are monsters like the Minotaur and the Gorgon, crowded between two lions clasped in their arms, a centaur in combat with men, a marine god and a sort of hippocampus. These is the hunt of the wild boar; there is a series of passing animals, a motive dear to Ionian painters of vases. There is Zeus shown under two forms, here armed with the thunderbolt and conqueror of a giant, that he holds by the hair (Fig. 195), there in the attitude of repose, s sceptre in hand, having his son Hercules before him.(Fig. 196). Of the decoration of the other chariot remain several pieces of a relief, that appears to represent Hercules in combat with Pyknos supported by his father Ares.(Fig. 197). To separate the combatants, Zeus has launched his thunderbolt, here represented by a bundle of vertical lines crossing the field; this was related By one of the versions of this myth current among the poets. Behind Ares is a goddess, probably Aphrodite, and behind Hercules is Athena. At the left of the central group is a quadriga, whose horses rear, frightened by the lightning. At the right are Amazons on horseback; these daughters of Ares were reputed to hasten to the aid of their father.

If these reliefs are the work of a Grecian artist, there is every reason to believe that they came from an Ionian workshop to be imported into the West. Since there have been more closely studied the painted vases, that have been preserved to us by the Etruscan cemeteries and particularly by the tombs of Caere, men have become convinced that until t

the last years of the 6 th century, before Athenian fabrication had taken its great flight, it was especially the industry and commerce of Ionia that supplied Tuscan nobles with the part of their luxury, which they prided themselves on borrowing from Grecian civilization. It must have been with bronzes as with pottery; they were obtained from the same merchants. Numerous analogies could be indicated between these metal overlays and monuments of incontested Ionian origin, such as fragments of vases collected either at Kyme in Asia Minor, or at Naucratis and at Tell-el-Defenen in E Egypt, and especially the sarcophaguses of Clazomene. In both are the same motives, a marked taste for the same types and the same movements, like conventions. We shall find again here more complete than we have ever found before, t that armor of the Ionian hoplite, that In egypt caused the first Grecian mercenaries enrolled by Psamtik to be taken for men of bronze. The helmet is the same as on the reliefs of the treasury of Gnidos; but there are more greaves of metal that protect the leg than at the knee.[1]

Note 1.p.411. It has been desired to assign the same Ionian origin to another monument, that also came from an Etruscan city, a marble statuette that seems to have occupied the place of honor in a sort of chapel arranged in the middle of one of the cemeteries of Volsinium, now Orvieto. The reasons alleged in support of this hypothesis are far from appearing decisive to us; they have been stated by Körte, Ueber eine altgriechische Statuette der Aphrodite aus der Necropole von Volsinii.(Arch.Studien, Heinrich Brunn gewidmet. 1893). The trunk of the statuette measures 1.84 ft. T The figure must have had a height of about 2.85 ft.

One could also indicate in the public and private collections of Europe and America several others of these monuments, whose original source and history are unknown, but which o one is inclined to refer to the Ionian schools, according to the characteristscs of the theme and of the execution. For example, such is the trunk of Apollo with a cithera possed by the museum of the Louvre, that was erroneously taken for the trunk of a woman.[1] Finally, perhaps I will have opportunity to follow and recover the influence of Ionian art even in Spain, in those curious monuments of Greco-Iberian

sculpture, whose masterpiece is the lady of Elche as familiarly called, at the Louvre; but we cannot undertake that study, which would carry us too far.[1] As the discoveries of [illegible] are multiplied, the archaeologist will have a more sure criterion for making these comparisons; he will then keep from straying into adventurous hypotheses, that will not resist criticism.

[illegible]

pl. [illegible].

[illegible] On the discoveries of [illegible] in the [illegible] of Elche, [illegible] [illegible]; [illegible] de style gréco-[illegible] [illegible] [illegible]; Pierre Paris, Buste espagnol de style gréco-asiatique trouvé à Elche (Monum. et Mém. Piot, IV, p.127-188, pls.XII, XIV).

5. General Characteristics of Ionian Sculpture.

It was by Ionian sculpture, and in the course of the sixth century, the critical period closed for Ionia by the Persian conquest, [illegible] first brought to making marble for statuary, and that [illegible] entered into new paths, which should guide it to full and complete mastery in the 5th and 4th centuries. We cannot take leave of this brilliant initiator without attempting to define its taste and style; we can only seek to succeed in this by recounting [illegible] of the [illegible] observed in passing, while there filed before our eyes the statues [illegible] we sought the traces of the influence of Ionian genius. Among these traits are some that we have found in all the works resulting from the [illegible] of oriental [illegible]; but this art had too long its intense life, at the same time too [illegible], and the effort was divided among too many centres of production, for its work to present a uniform aspect [illegible]. In the series that we have formed, there are sensible differences in treatment of each school. What it is proper to select first in order to place in the light, are the common characteristics, those more or less [illegible], which persist and manifest themselves in the entire series. After this work is done, it will remain to note certain methods of execution, certain shades of style observed only in certain monuments that we have described, and that

sculptore, whose masterpiece is the lady of Elche as familiarly named, at the Louvre; but we cannot undertake that study, which would carry us too far.[2] As the discoveries of statues are multiplied, the archaeologist will have a surer criterion for having these comparisons; he will resk less of straying into adventurous hopotheses, that will not resist criticism.

Note 1.p.412. Collignon in Bull.Corr-hell. 1900. p.532-544, pl. XI.

Note 2.p.412. On the discoveries of Cerro de los santos and of Elche, see Heuzey, Compt. Rend. de l'Acad. 1897, p. 505. Statues espagnoles de style greco-Phenicien, in Rev. d'Assyr. et d'Arch. orient. Vol. III, p.96, pls.III, IV; Bull. Corr.Hell. 1891.p.608, pl.18; Pierre Paris. Buste espagnol de style greco-asiatique trouve a Elche (Monts.et Mem. Vol. IV, p.137-168, pls.XII, XIV).

8. General Characteristics of Ionian Sculpture.

It was an Ionian sculptor, who in the course of the happy and fruitful period closed for Ionia by the Persian conquest, first thought to employ marble for statuary, and thus led this into new paths, which should guide it to full and soveign mastery in the 5 th and 4 th centuries. We cannot take leave of this brilliant initiator without attempting to define his taste and style; we can only hope to succeed in t this by reminding ourselwes of the traits observed in passing, while there filed before our eyes the monuments wherein we sought the traces of the influence of Ionian genius. Among these traits are some that we have found in all the works issuing from the workshops of oriental Greece; but this art had too long and intense a life, at the same time too scattered, and the effort was divided among too many centres of production, for its work to present a uniform appearance everywhere. In the series that we have formed, there are sensible differences in treatment of each marble. What is proper to select first is especially to place in the light, are the common characteristics, those more or less marked, which persist and manifest themselves in the entire series. After this work is done, it will remain to note certain methods of execution, certain shades of style observed only in certain monuments that we have described, and that

distinguish them from their congeners. These peculiarities would be used by the historian to classify all these monuments and place them in homogeneous groups, if all or nearly all of the rich whole had not perished, that these precorsors created in the edifices and the cemeteries in whose decoration they concurred. In these conditions, he divines that the interpretation of the living form comprises a certain diversity in the Ionian world; but he does not come to recognize whether at Chios rather than at Miletus, at Samos or in the Cyclades, was first manifested a tendency or a mode of expression prevailed, that is revealed to him on some work of unknown origin. He states this diversity; but without documents he feels himself greatly embarrassed to essign its part to ealh of the three or four schools, that carried so high the fame and credit of Ionian sculpture in those centuries in which all commenced and all was prepared.

Here is first the meri. that cannot be denied to these artists; they first animated the form; they brought to life the human body. The seated figures of primitive art are known to us by the most ancient statues of the avenue of the Branchides. On the other hand, among the Greeks was preserved the memory of the old statues of wood, that were regarded as preceding Dedalus, and of which some wormeaten examples still existed in certain temples. Standing erect, their legs were attached. Their arms hung along their sides; the hands were fixed to their thighs. The Ionians were not satisfied to separate the legs and to bend the arms, as doen nearly everywhere in Greece at about the same time. They d did not restrict themselves to represent walking in this manner, a walk accompanied by a grave and tranquil pose. They dared more; they did not fear to attempt to reproduce less simple movements, where as in running or flying, the members break the lines of the body and project in opposite directions. They doubtless succeeded in rendering these violent movements with entire success at the first attempt. In an image like the Nike of Archermos (Fig. 122), the part of convention is very great and the appearance remains awkward; but the example is no less given. To appropriate truth sufficed the labor labor of one or two generations of artists. In the orgiastic dance of the relief of Miletus (Fig. 115),

the advance is sensible and it is still more marked in the best parts of the friezes of the treasury of Cnidos. Battles are there represented in which the various incidents of the combat impose very different attitudes on the combatants. Now however lively and bold may be the movements suggested by such a theme, their is scarcely one that the sculptor h has not rendered with singular accuracy. He has inserted in composition horses and lions, horses that snort and rear, lions that rush on the enemies of the gods, and in these figures of animals the pose has no less freedom and truth than in the figures of men and women. Later a more knowing art will pride itself on varying scenes of this sort, while making them more complex; but it will not succeed in better expressing the beauty in the play of the form in action, in abrupt and passionate display of muscular energy.

Whether Archermos or some other of his compatriots was t the first to free thus the members of the statue previously fixed in the attitude of repose, Ionia was predestined to claim the honor of that innovation of genius, of that emancipation of marble. When the Ionian colonists on board the ships of Miletus and of Phocea crossed the Euxine to the mouths of the Tanais and to the foot of Cacusus, or by the Mediterranean routes landed on the coasts of Egypt and passed the columns of Hercules, the figures representing valiant men and their gods could not be dull images of immobility. The day could not fail to come, when they should also move and soar in order to place themselves in harmony with the society, whose eyes they must charm, with that young a and active world in which movement was everywhere, in which ambition and curiosity cast men into the depths of unknown spaces, and opened to their minds unlimited views of discovery and of progress.

Another character of this art is the importance attached to seeking costume anf the charms of ornaments. There is scarcely a work of the Ionian schools in which is not accented the care for these effects. It is naturally in the arrangements adopted for the clothing of women that this taste finds most to satisfy itself; but one also feels that it presides over the entire arrangement of the male clothing and the grouping of the pieces composing it. The heads

and chests of which are ornamented by jewels such as diadems, earrings and necklaces; but something of these elegances is even found on figures of men in the very careful arrangement of the hair and beard, in the care with which are treated various accessories, such as the accoutrement of the gods and kings, or the priests, helmets and cuirasses of warriors. If this character is so marked there, this is because it corresponds to one of the traits, which at least in the 7th century characterizes the customs and life of Ionian society. In contact with Phoenicians, Lydians and especially the wealthy Lydians, their near neighbors, the Ionians had contracted a passion for luxury, sumptuous and trailing vestments, complicated headdresses and perfumes of great cost. With this they are reproached by their contemporary poets, such as Xenophanes and Asios. See how the former speaks of the citizens of Colophon, his compatriots:--

"Before being subject to the odious tyranny,
Then had learned from the Lydians all vain effeminacies.
They went to the agora clothed in mantles dyed purple.
They were in all a thousand that showed themselves thus
All proud, decorated by hair artistically dressed,
Dripping with perfumes that scented the air."[1]

Likewise Asios says concerning the Samians:--

"Thus after having well combed the locks of their hair,
They went to the temple of Hera, clothed in beautiful
garments.
Their snow white tunics swept the surface of the broad
earth.
On their heads shone jewels of gold, that resembled
grasshoppers.
From behind, mingled with golden cords, their hair
floats in the wind.
Bracelets of exquisite work enclose their wrists."[2]

Note 1.p.416. Athenaeus. XII. p. 526.
Note 2.p.416. The same. XII, p.525.

These habits being introduced among the Ionians could not fail to enervate their souls and render them less able to resist the assaults that the Persians, after the Lydians, made on the independence of Ionia; but meanwhile, they contributed to the progress of sculpture. The woolen mantles and linen tunics fitted by skillful hands to the beautiful

and chests of women are ornamented by jewels such as diadems, eardrops and necklaces; but something of these elegances is even found on figures of men in the very carfelu arrangement of the hair and beard, in the care with which are treated various accessories, such as the sceptresof the gods and k kings, or the shields, helmets and cuirasses of warriors. If this character is so marked there, this is because it corresponds to one of the traits, which at least in the 6 th century characterise the customs and life of Ionian society. In contact with Phoenicians, Egyptians and especially the wealthy Lydians, their near neighbors, the Ionians had contracted a passion for luxury, sumptuous and trailing vestments, complicated headdresses and perfumes of great cost. With this they are reproached by their contemporary poest, such as Xenophanes and Asios. See how the former speaks of the citizens of Colophon, his compatriots:--

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bodies of nymphs and virgins produces folds well calculated to catch the curious eye, some by the vigor of their projection and of the contrast in the depth of their grooves with the smooth surfaces, others by their light tissues and by the parallelism without stiffness, of their sinuous and [illegible] lines. After the artist took pleasure in following with his eye those inflections and forms of the fabric, he felt the temptation to reproduce them, and thus came to take into account resources [illegible] contrast the consistency of the flesh and the firmness of its contours. This is what the sculptor of Lesbos [illegible] ored to indicate; but the work is carried much farther in the friezes of the Treasury of Cnidos. Thenceforth the history [illegible] of an entire order of truly novel effects, that oriental art had not known. It had faithfully copied the form of the costume, had often tried to transcribe with a patient accuracy the ornaments that decked it; it had clothed its figures, but had not draped them; it had not given its due place in the rendering of the vestment that mobility, which by the play of light and shade communicates a sort of life to the fabric. The Ionian artist is the first in the ancient world, who perceived the part that sculpture could derive from drapery. From him the sculptors of the rest of Greece learned this secret, which was never [illegible] of Egyptians, Chaldeans or Assyrians. However [illegible] their public with their intelligence has profited by the lessons, at the view of the constructions of the Treasury of Cnidos, none of them would have been capable of obtaining from the fabric the effects derived from it by the master to whom we owe the charming groups of the assembly of the god[s]

The forms of the body in this sculpture have the same character of fullness as the drapery which they support. The faces are there full, the breasts of the women project strongly, and their arms are very strong. In the male figures, where the body shows itself more uncovered, the muscles are freely emphasized. Everywhere else, whatever the sex of the [illegible], the fabric is too hard not to conceal the body [illegible] the solidity of the framework is less divined than it would be from the beginning in the w[illegible] of the [illegible] of Polycletus. [illegible]

bodies of youths and virgins produced folds well calculated to charm the curious eye, some by the vigor of their projection and by the contrast in the depth of their grooves with the smooth surfaces, others by their light fineness and by the parallelism without stiffness, of their sinuous and close lines. After the artist took pleasure in following with the eye those inflexions and drops of the fabric, he felt the temptation to reproduce them, and thus came to take into account resources that he found there to emphasize by c contrast the consistency of the flesh and the firmness of its contours. This is what the sculptor of Xanthos endeavored to indicate; but the work is carried much farther in the friezes of the treasury of Cnidos. Thenceforth the statuary disposes of an entire order of truly novel effects, that oriental art had not known. It had faithfully copied the form of the costume, and often tried to transcribe with patient accuracy the ornaments that decided it; it had clothed its figures, but had not draped them; it had not known how to place in the rendering of the vestment that modeling, which by the play of light and shade communicates a sort of life to the fabric. The Ionian artist is the first in the ancient world, who perceived the part that sculpture could derive from drapery. From him the sculptors of the rest of Greece learned this secret, which had never been suspected by Egyptians, Chaldeans or Assyrians. However rapidly its pupils with their intelligence had profited by the lesson, at the time of the construction of the treasury of Cnidos, none of them would have been capable of obtaining from the fabric the effects derived from by the master to whom we owe the charming groups of the assembly of the gods.

The forms of the body in this sculpture have the same character of amplitude as the drapeey which they support. The faces are there full, the breasts of the women project strongly, and their arms are veey strong. In the male figures, where the nude shows itself more uncovered, the muscles are freely emphasized. Everywhere else, whatever the sex of the image, the flesh is too hard not to conceal the bony skeleton . Under that envelope, the solidity of the framework is less divined than it would be from the beginning in the works od the schools of Peloponessus. These adhere on that side

more closely to nature; but during the entire duration of the archaic age, they will obtain this result only at the cost of some dryness and of some hardness. On the contrary, what one will sometimes be tempted to reproach the Ionian artist with is a certain softness in execution, one that recalls the fluidity of the language and the metre of the Homeric epic, a character of the same region.[1] On the other hand, one cannot contest the merit of having sooner and bett- er than his contemporaries and rivals, felt and endeavore to make understood what there is of beauty in the rounds a and flats of the flesh, in its living suppleness.

Note 1.p.415. There are certain Ionian sculptures on which this defect is really very apparent. "The Aphrodite of [illegible] 1871, [illegible], a weak sculpture, very fleshy and small bones, is a good example of that Ionian tendency that under the hands of mediocre workmen must end in softly and flabby softness, already entirely excessive, for instance on the tomb of the Harpies." (Rev. Etud. grecs. 1901).

If the description is almost constantly characteristic of the works that have been studied, by the traits that we ha just indicated, the attributions of the figures there are n everywhere the same. In some respects the sculptors seem to have been divided between two opposite tendencies, without bein able to state in what workshops either one of the two tre ruled.[2] There are works whose authors arrived at elegance and slenderness: such as the Delian Hera of the Louvre and certain female statues of the Acropolis of Athens that are related to it; such also are the reliefs of the sculptured column of Ephesus and the Apollo of Tenea; but more frequen ally in works of sculpture as in the paintings of an entir series of vases, that it is now believed right to assign t Ionia, the proportions of the body are rather short with l large heads and massive thighs; the animal is apparently [illegible]. Even in the reliefs of the treasury of Delphos, the g general appearance is not exempt from some heaviness in pl

Note 2.p.416. On this subject see the observations of Po tier.(Catalogue etc. II,p.534). On the different schools o Ionian sculpture, also see Pottier,(Catalogue, etc.p.II,131) There are correct observations; but the hypothesis of a [illegible] [illegible] school is not convincing. The only monuments of [illegible]

more closely to nature; but during the entire duration of the the archaic age, they will obtain this result only at the cost of some dryness and of some hardness. On the contrary, what one will sometimes be tempted to reproach the Ionian artist with is a certain softness in execution, one that recalls the fluidity of the language and the metre of the Homeric epic, a daughter of the same genius.[1] On the other hand, one cannot contest the merit of having sooner and better than his contemporaries and rivals, felt and endeavored to make understood what there is of beauty in the rounds a and flats of the flesh, in its living suppleness.

Note 1.p.418. There are certain Ionian sculptures on which this defect is really very apparent. "The Aphrodite of Clazomene"SFig.137),says Lechat, "a heavy sculpture, very fleshy and small boned, is a good example of that native heaviness, that under the hands of mediocre workmen must end in puffy and flabby softness, already entirely Levantine, for example, on the tomb of the Harpies."()Rev. Etud.grecs.1901).

If the fabrication is almost constantly characterized in the works that have been studied, by the traits that we have just indicated, the proportions of the figures there are not everywhere the same. In that respect the sculptors seem to have been divided between two opposite tendencies, without being able to state in what workshops either one of the twio prevailed.[2] There are works whose authors arrived at elegance and slenderness; such as the Samian Hera of the Louvre and certain female statues of the Acropolis of Athens that are related to it; such also are the reliefs of the sculptured column of Ephesus and the Apollo of Tenea; but more frequently in works of sculpture as in the paintings of an entire series of vases, that it is now believed right to assign to Ionia, the proportions of the body are rather short with l large heads and massive thighs; the height is apparently not high. Even in the reliefs of the treasury of Cnidos, the g general appearance er not exempt from some heaviness in places

Note 2.p.418. On this subject see the observations of Pottier.(Catalogue etc. II,p.509). On the different schools of Ionian sculpture, also see Ridder.,(Catalogue, etc.p.12,13). There are correct observations; but the hypothesis of a Rhodian school is not surprising. The only monuments of statu-

statuary whose Lesbos origin is duly attested, are statues of limestone that have no style.(Figs. 138,140,141).

From all these observations results this: much before the 7th century, attempts had been made already among the [illegible] of Europe, as among those of the islands of the Aegean and Greece, to model in clay and to carve in wood or stone the image of the human figure; but Grecian statuary was [illegible] born only on the day that the chisels of the artists of Miletus and of Delos attacked the marble of the Cyclades, and when the molten metal was poured into moulds fashioned by the hands of the bronze-workers of Samos. From that moment this statuary commenced to show its originality, to allow to appear that it would give an expression of the form very superior to that presented by its predecessors, Egyptian and Chaldean-Assyrian sculpture. Unfortunately this movement, that was accelerated from year to year and seemed almost ready to attain its aim, was abruptly interrupted by the disasters of Ionia. In Ionia, whose development preceded that of statuary, Ionian genius produced works that must remain as classic models, the Homeric poems, the lyrics of Archilochus, the odes of Alcaeus and Sappho, the elegies of Callinus and of Mimnermus; but then was lacking to give all its progress in the arts of design. There it bore in them only the earliest flowers, which promised beautiful fruits; it never attained complete maturity.

statuary whose Rhodian origin is duly attested, are statues of limestone that have no style. (Figs. 138,140,141).

From all these observations results this; much before the 7 th century, attempts had been made already among the Greeks of Europe, as among those of the islands of the Asian g Greeks, to model in clay and to carve in wood or stone the image of the human figure; but Grecian statuary was actually born only on the day that the chisels of the artists of Miletus and of Chios attackad the marble of the Cyclades, and when the melted metal was poured into moulds fashioned by the hands of the bronze-workers of Samos. From that moment this statuary commenced to show its originality, to allow to appear that it could give an expression of the form very superior to that presented by its predecessors, Egyptian end Chaldeo-Assyrian sculpture. Unfortunately this movement, that was accelerated from year to year and seemed almost ready to attain its aim, was abruptly interrupted by the disasters of Ionia. In poetry, whose development preceded that of sculpture, Ionian genius produced works that m must remain as classic models, the Homeric epics, the iambuses of Archilocus, the odes of Alceus and Sappho, the elegies of Callinos and of Minnermes; but time was lacking to give all its compass in the arts of design. There it scarcely bore only the spring flowers, which promised beautiful fruits; it never attained complete maturity.

Chapter II. Sculpture from 776 to 480. Dorian Sculpture.

1. The most ancient Bronzes from Olympia.

Before an art worthy of the name arises in any country, there is a time in [illegible] ... in Crete, in Peloponnesus and central Greece, thanks to the [illegible] of sculpture, that we call Dorian. There [illegible] figurines of terra cotta, stone, and bronze; there are also [illegible] of metal, that were formerly fixed either to great vases or tripods of the same material, or on wooden furniture, such as seats, coffers or chariots. In the cave of Zeus of Ida as at Olympia, Delphi and Athens, these little monuments come in great number from the lowest layers of earth; their [illegible] centuries.[1] There is much among them that bears the mark of the geometric style, [illegible] bodies. Then comes an entire series of pieces that date from [illegible] of oriental arts, which has so efficiently contributed to favor in Greece the renaissance of an original art.

[1] [illegible] Olympia. Vol. IV. Die Bronzen, by Furtwängler. 1890. 71 plates.

As specimens of lean and angular design, that recalls the [illegible] of the figures painted on the so-called vases of the Dipylon, we indicate the [illegible] fragments of [illegible] representing warriors, two of which are mounted on a chariot (Fig. 1-3). [illegible][1] [illegible] another fragment, a [illegible] of [illegible] life.

Chapter XI. Sculpture from 776 to 480. Dorian Schools.

1. The most ancient Bronzes from Olympia.

Before an art worthy of the name arises in any country, there is a time in which the desire innate in man to imitate the living form is manifested only by rude sketches. F For Ionia the excavations have yielded nothing permitting one to ascend to that initial period; but the case is not the same for those districts of Greece where later flourished the schools of sculpture, that we call Dorian. There in Crete, in Peloponessus and central Greece, thanks to the deposits formed around the sanctuaries where the devotion of multitudes heaped votive offerings, the sculpture of what we have termed the mediaeval Grecian age is represented by figurines of terra cotta, stone,and bronze; there are also overlays of metal, that were formerly fixed either on great vases or tripods of the same material, or on wooden furniture, such as seats, coffers or chariots. In the cave of Zeus of Ida as at Olympia, Delphi and Dodona, these little monuments come in great number from the lowest layers of earth; their fabrication was pursued for centuries.[1] There is much among them that bears the mark of the geometric style, whose stiffness lends itsel badly to follow and to render the supple inflexions of the contours of organized bodies. Then comes an entire series of pieces that date from even the beginning of the period that we are studying. One finds there the vivid trace of that influence of oriental arts, which has so efficiently contributed to favor in Greece the renaissance of an original art.

Note 1.p.420. Halberg. Scavi etc.; P. Orsi, Studi etc.; Museo italiano etc. by D.Campitelli-Vol. II,1888.p.629-904) Olympia. Vol. IV. Die Bronzes, by Furtwänler.1890.71 plates.

As specimens of lean and angular design, that recalls that of the figures painted on the so-called vases of the Dipylon, one can cite for Crete fragments of overlays representing warriors, two of which are mounted on a chariot (Fig. 198). this horse with attenuated body and legs like sticks, those soldiers whose entire bodies disappeared behind the orb of the shield, have we not met with them on the most ancient ceramic monuments of Athens?[1] The progress is sensible in another fragment, a remnant of a scene of pastoral life,

where one sees a woman milking a cow. If the back and belly of the animal are also very thin, the breast and head present a contour that more nearly approaches natore; but where there is a certain accuracy is in the attitude of the person seated between the legs of the beast. A dog fomrs a part of the same group; its general form is the same(Fig.199).

Note 1.p.421. Histoire de l'Art. Vol. VII, Figs. 42,48,58, 63, 66, 67, 98, 99.

The gootto in which were found these products of local industry mixed with shields and pateras of Phoenician work w was of difficult access; even in Crete it was scarcely visited except by the inhabitants of the slopes of Ida and of the plains that it dominates. It was entirely otherwise with the sanctuaries of Olympia. Those had a patronage quite otherwise numerous, even before all Greece had commenced to assemble there. They were situated in that spacious valley of the Alpheus, that comprised the whole of Elis and Arcadia, Messenia and Laconia. There of all routes of penetration that led into the interior of the peninsula, the most d direct and easiest was that opened by the trafficking Phoenicians, and which every five years was followed by the multitude of pilgrims attracted by the great national festival. These visitors left the traces of their acts of faith in t the beds of cinders and coals, remains of innumerable sacrifices, which extend beneath the foundations of the temple of Zeus and the old temple of Hera. Nearly every stroke of the pick there in the excavations brought to light these little images of horses and bulls, rams and swine, that the piety of the poor people substituted for the victims in flesh and bone. There are also statuettes of men, though in lesser quantity. These originated from another idea, elsewhere expressed by the erection of statues.[1] In consecrating these, the faithful believed that so long as the image lasted, he remained present in person in the sacred place and thus prolonged the effect of his prayers.

Note 1.p.422. Histoire de l'Art. Vol. III,p.257,258.

Nothing has been found at Olympia in these deposits, which would recall near or far Mycenaean art. What is most ancient in these bronzes and the figurines,of which one cannot say that they any style whatever. They cause him to think of

the first attempts in drawing and modeling by which children amuse themselves, when they daub a sheet of paper or mould a bit of bread in their fingers (Figs. 200, 201). We cannot state when this fabrication either began or ended; a number of these statuettes are of pure copper, which indicates a very remote antiquity. On the con.rary, one can assign an approximate date to other pieces impressed by a style, that whatever its defects, at least had its clearly defined originality. This style is that introduced into European Greece with the tribes that invaded it from the north about t the 11 th century; in the 9 th it had completed its evolution. As types of bronzes executed at this epoch, here are two of those images of horses that abound in the collection. One of them is particularly curious. In the theckness and the roundness of the belly of the animal, there is something repugnant to the method of the geometric style. The belly was then reduced to the proportions of a cylinder of very small diameter; while the workman has rendered quite faithfully the attachment of the legs to the trunk, and the dryness of their lines as well as the curve of the long neck. (Fig. 202). Similar characteristics in the other bronze (Fig. 203); but also one notes here concentric circles with a point at the centre, engraved on the body of the animal. No motive was more employed to decorate clay or bronze after the Dorian invasion.

The same observations apply to the statuettes of men and women that were found in this rubbish. Formless dolls were picked up, where there is no indication of sex or age; the members are only stumps. A very long time must have elapsed before were cast bronzes in which we recognize contemporaries of the personages, that the brush scattered over the oldest ceramics of Athens. Such is a certain statue of a woman whose tunic is ornamented by motives in current use in curvilinear geometric decoration (Fig. 204). These motives are found elsewhere engraved on fragments of bronze tripods, that excavations have brought to light in the Entire Altis.

These images are solid castings. Among the pieces of this kind that have been collected in the Altis, there were found a certain number that are defective or unfinished.[1] These

sagues cannot have been received from outside. Thrown out of the door of the sanctuary of the temple, they are mainly in the rubbish with the remains of offerings. There were artisans, their establishment in the vicinity of the sanctuaries, who fabricated on the place the images that the pilgrims came to purchase from them.

Vide L.P.Kh. Shmaphi. The Princess. p. 93.

In the other hand, this field of research has furnished a many precious, where characteristic of the choice of motives recalls the art of Egypt and that of western Asia. Were the specimens that present such characteristic also the product of local manufacture? There is every reason to believe the contrary. The influence of the Orient must have made itself felt in the works of the Greek who had on the coasts of Ionia come earlier and more directly than on the western side of Peloponnesus, to reach Elis, which does not seem ever to have had either its own art or an industry of some activity. By the time of the colonial expansion in the 7th century, the Greek world was enlarged from east to west; at the same time the relations of the temples of Olympia did not cease to increase. It was no longer merely the Peloponnesians which frequented them as neighbours. Among the deities that undertook this journey, more than one would have desired to bring with him the gifts that he destined for Zeus and Hera, objects of value that he had demanded from the most skilful artists of his country.

Among the pieces of this kind, whose remains we have, are some that must have come from the workshops of such cities as Corinth and Samos, Corinth or Miletus. To give an idea of types reproduced by the artisans that executed these works, it suffices to present two, which are often seen among these fragments, that of a bird with human head, the prototype of the Harpy or Siren (Figs. 205, 206), and that of the head of a griffin (Fig.207). We have seen the first of these types employed in Assyria in the same manner as here, both as ornamentation of the great metal basins and as ornaments of the vase.[1] As for the head of the griffin, it constantly served to decorate the circle in which the bronze tripods terminated at top; and we know by the discoveries made that these pieces served to decorate ornamentation of a

wasters cannot have been brought from outside. Thrown out of the door of the workshop by the founder, they are mingled in the rubbish with the remains of offerings. There were artisans, then established in the vicinity of the sanctuary, who fabricated at the place the images that the pilgrims came to purchase from them.

Note 1.p.424. Olympia. Die Bronzen. p. 29.

On the other hand, this field of bronzes has furnished m many overlays, whose ornamentation by the choice of motives recalls the art of Egypt and that of western Asia. Were the monuments that present that characteristic also the product of local manufacture? There is every reason to believe the con.rary. The influence of the Orient must have made itself felt in the ports of the Egean sea and on the coasts of Ionia much earlier and more forcibly that on the eastern coast of Peloponnessus, in rustic Elis, which does not seem ever to have had either its own art or an industry of some activity. By the fact of the colonial expansion in the 8 th century, the Grecian world was enlarged from year to year; at the same time the patronage of the temples of Olympia did not cease to increase. It was no longer merely the Peloponessians which frequented them as neighbors. Among the Hellenes that undertook this journey, more than one would have desired to bring with him the gifts, that he destined for Zeus and Hera, objects of value that he had demanded from the most skilful artists of his country.

Among the pieces of this kind, whose remains we have, are many that must have come from the workshops in such cities as Corinth and Samos, Ephesus or Miletus. To give an idea of types reproduced by the artisans that executed these w works, it suffices to present two, which one often meets among these fragments, that of a bird with human head, the prototype of the Harpy or Siren (Figs. 205, 206), and that of the head of a griffin (Fig.91). We have seen the first of these types employed in Assyria in the same manner as here, both as ornamentation of the great metal basins and as supports of the ears.[1] As for the bust of the griffin, it especially served to decorate the circle in which the bronze tripods terminated at top; now we know by the numerous reliefs the part played in Assyrian ornamentation by t

the fabulous tribe of griffins.[1] To complete the characterisation of this style, there would also be cited the metallic plates in raised work with details executed with the graver; nearly all the motives are borrowed from the repertory of oriental artists; they fill the intervals left between the legs of the tripod. Other plates were decorated with figures in outline.

Note 1.p.426. *Histoire de l'Art*. Vol. II, p.553; Figs 290, 302, 343, 393, 444, 446, 447.

Note 2.p.425. *The same*. Vol. II, pa .84. Figs. 281, 397.

We likewise mention under the same title a bronze statuette found at Amyclae in Laconia (Fig. 207); it served as the handle of a mirror.[1] This is a nude woman with legs pressed against each other and the elbows against the body, who plays the cymbals. Two projections on the shoulders served to divide the two lions at the sides attached the disk. We have already found this arrangement in Cyprus in a figurine of the same metal, intended for the same purpose, but which is of more recent date; the same entire nudity, the same playing of the cymbals and the same addition of lions.[2] The representation of female nudity was not in the customs of the most ancient Greek art. Here again one feels the influence of a foreign model; from the repertory of the artisans of Syria was derived this theme. We shall have occasion to indicate many other borrowings of this sort, when we study the industrial work of the archaic age.

Note 1.p.426. De Ridder. Catalogue etc. No. 152. On these excavations at Amyclae made by Tsountas, see Ephemeris.1892 Plates I - IV.

Note 2.p.426. *Histoire de l'Art*. Vol. III, p.[illegible], Fig. [illegible].

2. Sculpture in Crete, the Cretan Sculptors in Peloponnesus.

It appears that from Crete, the Peloponnesus received the first models, which disseminated there the taste and practice of statuary. All the discoveries made by archaeologists in the domain of Aegean civilization have tended to confirm the idea, which for the historian is disengaged from the ensemble of the traditions. These were in accord in attributing to Crete at an indeterminate time, but which preceded the war of Troy, wealth and power personified under the mythical figure of King Minos. One of them implicates [illegible]

the fabulous tribe of griffins.[2] To complete the chasacteristics of this style, there would also be cited the embellished plates in raised work with details executed with the graver; nearly all the motives are borrowed from the repertory of oriental artists: they fill the intervals left between the legs of the tripod. Other plates were perforated, with figures in outline.

Note 1.p.425. Histoire de l'Art. Vol. II,p.583; Figs 280, 302, 343, 399, 444, 446, 447.

Note 2.p.425. The same. Vol. II, pa .84. Figs. 281, 397.

We likewise mention under the same title a bronze statuette found at Amyclea in Laconia (Fig. 207); it served as t the handle of a mirror.[3] This is a nude woman with legs pressed against each other and the elbows against the body, who plays the cymbals. Two projections on the shoulders permit one to divine that two lions at the sides separated the disk. We have already found that arrangement in Cyprus in a figurine of the same metal, intended for the same purpose, but which is of more recent date; the same entire nudity, the same playing of the cymbals and the same addition of l lions.[1] The representation of female nudity was not in the customs of the most ancient Greek art. Here again one feels the influence of a foreign model; from the repertory of the artisans of Syria was derived this theme. We shall have occasion to indicate many other borrowings of this sort, when we study the industrial work of the archaic age.

Note 1.p.425. De Ridder. Catalogue etc. No. 150. On these excavations at Amyclea made by Tsountas, see Ephemeris.1892. Plates I - IV.

Note 1.p.426. Histoire de l'Art. Vol. III,p.802,Fig.629.

2. Sculpture in Crete, and Cretan Sculptors in Pelopenussus

It appears that from Crete, the Peloponessus received the first models, which disseminated there the taste and practice of statuary. All the discoveries made by archaeologists in the domain of Mycenaean civilization have tended to confirm the idea, which for the historian is disengaged from the entirety of the traditions. These were in accord in attributing to Crete at an indeterminate time, but which preceded the war of Troy, wealth and power personified under t the mythical figure of king Minos. One is then inclined to

ways in that island the cradle of the industry and arts, t
that are especially known from the excavations in the [illegible]
[illegible] to support this
[illegible]. On the site itself of that Cnossus, [illegible]
for the residence of Minos, were discovered among the remai-
ns of the palaces, similar to the palaces of Mycenae and T
iryns, [illegible]
[illegible] and their qualities of [illegible], which is superior
to all those other [illegible] collected in the [illegible]
[illegible] by Schliemann and Dörpfeld. After that epoch
man imported and utilized statuary marble; from it were de-
rived images that were an entirely different character and
merit, that the formless idols of the Cyclades. We have re
marked a beautiful specimen of that Cretan sculpture.(fig.
57).

[illegible]
[illegible]
[illegible]
[illegible]
disappear from the island the taste for the arts and to de
[illegible]. There were found at various points
of the island [illegible], terra cotta fig
[illegible]
[illegible]
[illegible]
that the industry of the terracottas has created in the res
of the [illegible] world.[1] The [illegible] attributed to Crete a
large part in the beginning and early progress of sculptur
If they made an Athenian of Dedalus, that famous artist,
who is said to have opened the eyes and separated the legs
of statues, they desired that he should have produced in
Crete his most celebrated works; they represented him as
[illegible]
an entire line of sculptors called Dedalides. Thus is it
[illegible]
[illegible]
[illegible] of Minos.[2] This was to
take chronology very easily; but one was not stopped by th
difficulty, because he found there a very simple means of
[illegible]

seek in that island the cradle of the industry and arts, t that are especially known from the exaavations in the Argolis. All recent finds have brought new reasons to support this hypothesis. On the site itself of that Cnossos, that passede for the residence of Minos, were uncovered among the remains of the palaces, similar to the palaces of Mycenae and T Tiryns, ruins of mural paintings that by their ample development and their qualities of execution, would be superior to all those whose fragments have been collected in tth edifes uncovered by Schliemann and Dörpfeld. After that epoch, men imported and utilized statuary marble; from it were derived images that have an entirely different character and merit, that the formless idols of the Cyclades. We have presented a beautiful specimen of that Cretan sculpture.(Fig. 87).

Perhaps by the Dorians, who came to establish themselves in the island, there was kindled the fire in which perished the ancient castle of Minos and of Idomeneus; but the arrival of these immigrants could not on the morrow cause to d disappear from the island the taste for the arts and to desert all the workshops. There were found at various points of the island and particularly at Praesos, terra cotta figurines which are represented from the age of the Dipylon to the Hellenistic period, by examples, that do not appear derived from moulds imported from outside, the principal types that the industry of the coroplaths has created in the rest of the Grecian world.[1] The ancients attributed to Crete a large part in the beginning and early progress of sculpture. If they made an Athenian of Dedalus, that fabulous artist, who is said to have opened the eyes and separated the legs of statues, they desired that he should have produced in Crete his most celebrated works; they represented him as e established and married at Gortyna, where he gave birth to an entire line of sculptors called Dedalides. Thus is it p proper to interpret the tradition that made of Dipoenos and Skyllis placed in the 6 th century, the actual sons of that Dedalus, who passed as contemporary of Minos.[1] This was to take chronology very easily; but one was not stopped by that difficulty, because he found there a very simple means of marking well an artistic relationship, of showing the only

Cretan artists, whose names belong to history as the last representatives of a school, that has carried on a long practice in statuary.

Note 1.p.457. On a very rich series of figurines, for the most part very ancient, that come from Praesus, see Antonio Taramelli, in Amer. Jour. of Arch. Vol. V.p.371-37[illegible] pls. X-XIII; figs. [illegible]. He compares these images that he describes with other very similar statuettes, which have been collected in other districts of Crete.

Note 1.p.458. Pausanias. VI. 15-1.

The Daedalides of Crete were equally well placed as their Ionian rivals for benefiting from the patronage of Egypt. [illegible] The Cretans do not appear to have taken part in the foundation of Grecian establishments, that were located in the Delta under the Saitic princes; but Crete of all Grecian lands is nearest Egypt, and numerous indications give reason to think, that from the time of the first Pharaohs of the [illegible] of the dynasties, the island was connected with the Egyptian empire by a sort of vassalage. In the excavation of the palace of Cnossus [illegible] still see the traces and procedures of Egyptian art; but one has a still more striking proof of these relations. In the eastern court of the edifice was found a little statue of diorite, of which the lower part is alone preserved. It represents a seated man with the two hands placed flat against the thighs. On three sides of the seat are engraved hieroglyphic inscriptions, that give the name of the personage, [illegible]. According to Egyptologists, there is reason to place this monument back as far as the 12 th dynasty. A statuette of Egyptian influence, [illegible] was also found in the lower sanctuary of the grotto of Dicte.[2] After having commenced so early, why were these relations interrupted at the moment when [illegible] Egypt opened all the Greek ports to Greeks? [illegible] Cretans had worked in Egypt; in a [illegible] of which we see the architect,[1] [illegible] a statue of wood that was said to be his work. [illegible] the invention of some Grecian guide, a predecessor of the dragomans of Cairo, who desired to flatter the vanity of [illegible] travelers. Whatever may be these tales,

Cretan masters, whose names belong to history as the last representatives of a school, that had behind it a long practice in statuary.

Note 1.p.427. On a very rich series of figurines, for the most part very ancient, that came from Praesos, see Halbherr. Researches at Praesos. (Am. Journ of Arch. Vol. V.p.371-392, pls. X-XII; Figs. in text). He compares thee images that he describes and other very similar statuettes, which have been collected in other districts of Crete.

Note 1.p.428. Pausanias. II. 15-1.

The Dedalides of Crete were equally well placed as their Ionian rivals for benefiting from the examples of Egypt. T The Cretans do not appear to have taken part in the foundation of Grecian establishments, that were founded in the Delta under the Saitic princes; but Crete of all Grecian lands is nearest Egypt, and Egyptian documents give reason to think, that from the time of the great Pharaohs of the 1- th and 19 th dynasties, the island was connected to the Egyptian empire by a bond of vassalage. In the decoration of the palace of Cnossos one finds certain traits, that recall the themes and procedures of Egyptian art; but one has a still more striking proof of these relations. In the eastern court of the edifice was found a little statue of diorite, of which the lower part is alone preserved. It represents a seated man with the two hands placed flat against the thighs. On three sides of the seat are engraved hieroglyphic inscriptions, that give the name of the personage, Ab-nub-meswazet-user. According to Egyptologists, there is reason to place this monument back as far as the 12 th dynasty. A statuette of Amon-ra in bronze, for which only the feet are lacking, was also found in the lower sanctuary of the grotto of Dicte.[2] After having commenced so early, why were these relations interrupted at the moment when under the 2- th dynasty, Egypt opened all its great ports to Greeks? It is affirmed that Dedalus had worked in Egypt; in a temple of Ptah at Memphis, of which he was the architect, was shown a statue of wood that was said to be his work.[1] That was the invention of some Grecian guide, a predecessor of the dragomans of Cairo, who desired to flatter the vanity of compatriotic travelers. Whatever may be these tales,

[illegible]

[illegible] Cretan [illegible] Egypt [illegible] Rhodes [illegible] Cyprus [illegible] caused to be fond in Crete, could not have been the only [illegible].

Note [illegible] The Palace of Minos [illegible] *[illegible] Relations. Evans also discovered an alabaster lid on which were engraved the name and titles of a Hyksos king, Khyan. [illegible]*

[illegible] *sepulchres at [illegible], very near the site of Phaes-tos. Finally, the form of certain Cretan seals is copied from that of certain Egyptian scarabs. (Evans Primitive pict-ographs. p. 325-327)*

One is tempted to recognize the influence of these Egyp-tian models in the only monument of which we can form an idea [illegible] the 7 th century. It relates to a fragment of a statue that [illegible] Eleutherna [illegible]. The material is a very coarse-grained tufa of a light yellow color. It is the same stone that served to construct the enclosing walls of the edifices, whose ruins exist at Eleutherna. There is then no doubt that this image was executed at the place by an artist of the country.

Note 2. c. 429. P. Joubin. Une statue cretoise archaique [illegible] 599-602)

[illegible] ken off above the elbow. The person is clothed in a tight [illegible] all the forms of the body. One further believes that as [illegible]

more than one Cretan image-maker must have had occasion to visit Egypt, as the Samians Theodoros and Rhoecos had done, when they produced under philhellenic princes a brilliant renaissance of art. These artists further had not even a need to pass the sea to be inspired by Egyptian statuary. The two Egyptian figurines that the chances of excavations caused to be fond in Crete, could not have been the only o ones introduced there.

Note 2.p.428. A.J.Evans. The Palace of Cnossos in its Egyptian Relations. Evans also discovered an alabaster lid on which were engraved the name and titles of a Hyksos king, Khyan. (Jour.Hell.Studies. 1901, p.335.

Egyptian scarabs of the 12 th dynasty have been found in sepulchres at Hagios Onuphrios, very near the site of Phaestos. Finally, the form of certain Cretan seals is copied from that of certain Egyptian scarabs. (Evans. Primitive pictographs. p.325-327)u

One is tempted to recognize the influence of these Egyptian models in the only monument of which we can form an idea of what was the style of the Cretan sculptors at about the 7 th century. It relates to a fragment of a statue that came from the ancient city of Eleutherna, situated midway between Rithymna and Cnossos (Figs. 208,209). The material is a very coarse-grained tufa of a light yellow color. It is the same stone that served to construct the enclosing walls of the edifices, whose ruins exist at Eleutherna. There is then no doubt that this image was executed at the place by an artist of the country.

Note 2.p.429. P.Joubin. Une statue cretoise archaique (Rev.Arch.1893[1] p.10-20; pls.III, IV). E. Locroy. Sopra un antichissima opera etc. Rendiconte Acc.d.Lincei.VIII.1891. p.599-602)u

Of the statue, a little larger than nature, there remains only the head and upper part of the body. The arms are broken off above the elbow. The person is clothed in a tight tunic, that is held at the waist by a belt and leaves only the neck nude. Is this a man or woman? Was it seated or standing? It is difficult to reply to either question. Archaic art usually gave to the woman this clothing which conceals all the forms of the body. One further believes that he per-

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
es of the Branchidae.(Figs. 109, 110, 111). What confirms
[illegible]
this monument and another work, no less archaic in appear-
[illegible]
[illegible][1] [illegible]
[illegible]
[illegible]
without a back, the hands placed on the knees.[2]

Note 1.p.450. Pausanias. VIII. 53-7.

Note 2.p.480. V. Berard. Statue archaic de Tegea. (Bull. [illegible]

Between both images, the sole differences are slight var-
[illegible]
us had a mantle thrown over the tunic (Figs. 210,211). [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
in front into two thick masses, each of which is made of f
[illegible]
[illegible]
sides of the skull. This arrangement is entirely conventi-
[illegible]
[illegible]
[illegible]
[illegible][3] [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

perceive in the original a very slight swelling of the surface, where should be marked the roundness of the bosom. As for the entire pose, one can derive some indication only f from what remains of the arms; now these appear to have been placed slightly before than pendant to the haps. Then we believe more freely in a seated statue, whose altitude must have been that of the royal statues of Egypt and the statues of the Branchides.(Figs. 109, 110, 111). What confirms this conjecture is the close resemblance existing between this monument and another work, no less archaic in appearance, discovered near Tegea in Arcadia, where was preserved the memory of works executed there by a Cretan master.[1] The Arcadian statue is also mutilated; but it lacks only the l lower part of the legs; the figure was seated on a chair w without a back, the hands placed on the knees.[2]

Note 1.p.430. Pausanias. VIII. 53-7.

Note 2.p.430. V. Berard. Statue archaic de Tegea. (Bull. Corr.Hell. 1890.p.382-384.

Between both images, the sole differences are slight variations in the treatment of the costume; the Arcadian statue had a mantle thrown over the tunic (Figs. 210,211). Nearly with that, all is alike. There is at the top of the head the same flattening of the skull, the same breadth of the face and shoulders; it is the same arrangement of the hair, which is all distributed in plaited tresses ending in triangular points at their lower ends. This headdress is divided in front into two thick masses, each of which is made of f four tresses; these masses descend to the chest and spread at both sides of the face in a plane perpendicular to the sides of the skull. This arrangement is entirely conventional, and one divines where the Greek sculptor found the idea. He has borrowed it from the state headdress given to its kings by Egyptian art, and that since Champollion is k known under the name of klaft.[3] The material represented by the chisel is not the same in both places, but the effect is the same. The hair here gives to the face a frame entirely similar to that made by heavily starched linen in Egypt. There is perhaps also a memory if Egyptian statuary in the very marked contrast between the width of the shoulders and the reduction of the trunk at the height of the girdle.

P. et Ch. Histoire de l'Art, Vol. [illegible], 872, [illegible]; fig. 41, 60, 186, etc. This most wonderful of the work was in-dicated by a head covered by a mitre, that represents the he-ad of a Cretan divinity, Am.Jour.Arch. [illegible] Vol. [illegible] Pl. XIV, 9).

If the vicinity of Egypt and the other countries of the [illegible] princes representing the ages of Minos had formerly favored in Crete the birth and progress of the arts of metals, conditions found themselves changed there by the Dorian in-vasion. From the 10 th century the soil of the island was divided among a number of cities, which formed as many inde-pendent states, almost always fighting with each other. None of them succeeded in conquering sufficient importance for life there to take once more [illegible] splendour. Af-ter the fall of the maritime empire of the first age, Crete was never interested or engaged in any of the great struggles of the Grecian world, neither in the median wars, the war of Peloponnesus, nor in the defence of the national liber-ties against the Macedonian supremacy. During that entire time, it gave to Greece neither a captain, statesman, writ-er or poet; all Cretan literature is contained in a soldie-r's song, the scolia of Hybrias, one of those mercenaries, perhaps also of its musicians, that Crete furnished to all states. Such was the existence without grandeur and without glory, that the Cretan Greeks led until the Roman conquest.

There was no [illegible] in which artisans could not feel very much at ease, who had retained the traditions of the workshops in which they had formerly worked for kings and rich [illegible]. One understands that about the first years of the 6 th century, their ears were open to what they hea-rd related of the taste shown for the arts on the main l land by Sparta and Corinth, Sicyon and Argos, Argos under the hereditary kings, the other cities under rich and lavish tyrants. There was then a sort of exodus of Cretan sculptors and from the moment that they had resolved to leave their country, they must seek their fortune in Peloponnesus.

If Crete and its southern side turned toward Egypt, Pelo-ponnesus was opposite its northern shores, the only ones [illegible] that offered safe anchorage for ships. To go from there to land at Gythian at the bottom of the gulf of Laconia the

Note 2.p.430. Histoire de l'Art. Vol. I,p.674, 687,; Figs. 41, 56, 460, etc. This same arrangement of the hair was indicated by a head covered by a polos, that decorates the n neck of a Cretan pithos.(Am.Jour.Arch. 2 nd Series. Vol. V. Pl. XIV, 9).

If the vicinity of Egypt and the power acquired by the p princes representing the name of Minos had formerly favored in Crete the birth of and progress of the arts of design, conditions found themselves changed there by the Dorian invasion. From the 10 th century the area of the island was divided among a number of cities, which formed as many independent states, almost always fighting with each other. None of them succeeded in conquering sufficient importance for life there to have some movement and some splendor. After the fall of the maritime empire of the first age, Crete was never interested or engaged in any of the great struggles of the Grecian world, neither in the Median wars, the war of Peloponessus, nor in the defense of the national liberties against the Macedonian supremacy. During that entire time, it gave to Greece neither a captain, statesman, writer or poet; all Cretan literature is contained in a soldier's song, the scolia of Hybrias, one of those mercenaries, robust sons of its mountains, that Crete furnished to all armies. Such was the existence without grandeur and without glory, that the Cretan Greeks led until the Roman conquest.

There was an atmosphere in which artists could not feel very much at ease, who had retained the traditions of the workshops in which they had formerly worked for Minos and his successors. One understands that about the first years of the 6 th century, their ears were open to what they heard related of the taste shown for the arts on the main l land by Sparta and Corinth, Sicyon and Megara, Sparta under its hereditary kings, the other cities under rich and lavish tyrants. There was then a sort of exodus of Cretan sculptors, and from the moment that they had resolved to leave their country, they must seek their fortune in Peloponessus.

If Crete had its southern side turned toward Egypt, Peloponessus was opposite its northern shores, the only ones t that offered safe anchorage for ships. To go from there to land at Gythian at the bottom of the gulf of Laconia was

only sport for the Cretan sailor. When he began to lose sight of his white mountains, he saw rocky Cythera rise from the waves, and the peaks of Taygetus appeared on the horizon.

The ancients mentioned four of those island sculptors, w who came to seek fortune on the continent. Of one of them, Cheirisophos, nothing is known, except that he was a Cretan and the author of two statues contained in the temple of A Apollo at Tegea.[1] Aristocles of Cydonia was the author of a statue of Hercules in a combat with an Amazon, a statue that Pausanias saw at Olympia, and that he said had a most archaic appearance;[2] but the most celebrated of these Cretan sculptors were Dipoinos and Skyllis. They are constantly named together, like associates that always worked in company. From Laconia, where they must have landed, these artists were transported into the rest of the peninsula. Their works are shown in Arcadia,[3] in Argolis,[4] Sicyon,[5] and in Etolia.[6] Evidence of less value even attributes to them statues preserved at Rhodes and in Asia Minor.[7] Their activity they particularly exerted in Peloponessus. Dipoinos and Skyllis formed a school there, especially at Sparta, where they had as pupils Hegylos and Theocles, Dantas and Dorykleidos.[8] There are still referred to that group Clearchos of Rhegion[9] and two sculptors, who had worked particularly at Delos, Tectaios and Angebion, whose native land is not indicated to us.[10]

Note 1.p.433. Pausanias. VIII, 53-7.

Note 2.p.433. Pausanians. V, 25-11.

Note 3.p.433. Pausanias. VIII, 53-7.

Note 4.p.433. Pliny. H.N.XXXVI, 14, Pausanias. II,15-1, 22-5.

Note 5.p.433. Pliny. H.N.XXXVI.,9; Clem. Alex.Proteepricon IV,p.42.(Edit Pott).

Note 6.p.433. Pliny. H-N-XXXVI,9, 14.

Note 7.p.433. Moses of Chorche. Hist. d'Armenie.II,2,p.103. (Edit. Whiston, London 1736); Cedrenus. Comp. Hist.p.322. B. (Edit. Paris. 1647).

Note 8.p.433. Pausanias.V,17-1,2; VI,19-8,12.

Note 9.p.433. Pausanias.III, 17-6.

Note 10.p.433. Pausanias. II, 32-5.

It seems that in the first half of the 6 th century Dipo-

Dipoinos and Skyllis began to pass over the Peloponessus, going from city to city with their workmen, materials and tools; according to Pliny, they were in the full course of production about the 50 th Olympiad (580). What indirectly confirms this statement is the fact, that the more important works of these masters were executed at Sicyon; now Sicyon was then governed by Clisthenes, the most brilliant of the Orthagoride princes. Clisthenes had built marble porticos and temples; he must have been happy to entrust the decoration to these foreign sculptors, whose repuations rapidly extended throughout the entire Peloponessus.

Not a monument has been found that can be referred to the Cretan artists. Nothing is easier than to explain the total disappearance of their work. Pliny ranges Dipoinos and Skyllis among sculptors, who became illustrious in cutting marble, but there must be one of those confusions habitaal to Pliny. All the works of these artists and their pupils that Pausanias mentions were in cedar or ebony woods; these woods were gilded in places; some parts of the figures were executed in metal or ivory.[1] Those images were the predecessors of the great composite representations of Hera, Athena and Zeus erected by Polycletes at Argos and by Phidias at Athens and Olympia. If the Ionian schools had the merit of inaugurating in Greece the technics of Marble, to the sculptors of Crete and of Peloponnessus returns the honor of having created that of chryselephantine statuary.

Note 1.p.434. The sole mention made of a statue attributed to the Cretan sculptors is that found in Cedrenus.. He speaks of a statue of Athena Lindia that was exhibited in the palace of Lausus at Constantinople, and that was the work of those artists; but according to himh it was in green jasper. One is right to doubt very strongly the origin and the date assigned to the monument in question by this monk of the 11 th century, who could scarcely be a connoisseur in the matter of antiquities. The smaragdus of Cedrenus was perhaps only verd antique, a material employed much, rather in the late than in the archaic period.

Tradition makes the Cretan sculptors leave Peloponessus, and takes them by the gulf of Corinth to the opposite coast, that of Etolia. At the same time it compares to them a sculpto

critically from vases Ionia, Clazomenae or Boeotia. The monuments accord with the texts and confirm the inferences that can be derived from these tales. Leaving Athens aside, one connects together the archaic sculptors that come from Peloponnesus and Aegina, central Greece, Magna Graecia and Sicily, and he observes resemblances that cannot escape the eye of the connoisseur. If there is a reason to collect under a single generic name the various groups of artists, who worked and produced in the regions of Greece indicated above, this is then not alone because that in all the Dorian element was predominant. What especially justifies this classification is even the examination of the works and the impression produced by them; they all present certain common characteristics.

If for clearly distinguishing the various schools that compose this ensemble, and defining precisely the originality of each of them, the enterprise is still more difficult than for the schools of Asian Greece and the islands. Here tradition is more vague; signatures of artists are more rare there entire series of monuments, like those of Sicily, for which neither literary nor epigraphic texts furnish the date for lack of historical documents, one is here compelled to use from necessity the divisions to be adopted in classifying the works, and here are the four lists in which they will be found arranged:-- 1, Peloponnesus; 2, Magna Graecia and Sicily; 3, central Greece; 4, Aegina.

4. Dorian Sculpture in Peloponnesus and at Delphi.

The first movement of whoever desires to study Peloponnesian art is to turn toward Olympia and to go there to take for classical time, the documents come from the recent excavations; but it is proper to protect one's self from this tendency. When after the 8 th century the scattered sons of Greece were accustomed to assemble every five years in the valley of the Alpheus, Olympia became a deposit of art works from the most diverse sources, a national museum. It then does not suffice for a monument to have been discovered at Olympia for one to recognize in it a work produced by the Peloponnesians; there is only a reason to attribute to it that origin, when to do so one has some reasons derived from the material or destination of the monument.

originally from Magna Grecia, Clearchos of Rhegion. The monuments accord with the texts and confirm the inferences that can be derived from these tales. Leaving Athens aside, one compares together the archaic sculptors that come from Peloponnessus and Egina, central Greece, Magna Grecia and Sicily, and he observes resemblances that cannot escape the eye of the connoisseur. If there be a reason to collect under a single generic name the various groups of artists, who worked and produced in the regions of Greece indicated above, this is then not alone because that in all the Dorian element was predominant. What especially justifies this classification is even the examination of the works and the impression produced by them; they all present certain common characteristics.

As for clearly distinguishing the various schools that compose this entirety, and defining precisely the originality of each of them, the enterprise is still more difficult than for the schools of Asian Greece and the islands. Here tradition is more vague; signatures of artists are more rare. There entire series of monuments, like those of Sicily, for which neither literary nor epigraphic texts furnish one name. For lack of historical documents, one is they compelled to ask from geography the divisions to be adopted in classifying the works, and here are the four lists in which they be will be found arranged:-- 1, Peloponessus; 2, Magna Grecia and Sicily; 3, central Greece; 4, Egina.

4. Dorian Sculpture in Peloponessus and at Delphi.

The first movement of whoever desires to study Peloponessian art is to turn toward Olympia and to go there to take for classing them, the monuments coming from the German excavations; but it is proper to protect one's self from this temptation. When after the 8 th century the scattered sons of Greece were accustomed to assemble every five years in the valley of the Alpheus, Olympia became a deposit of art works from the most diverse sources, a national museum. It then does not suffice for a monument to have been discovered at Olympia for one to recognize in it a work produced in the peloponessus: there is only a reason to attribute to it that origin, when to do so one has some reason derived from the material or destination of the monument.

[illegible] of Olympia [illegible]
[illegible] executed at the place
by an artist of the country. This is indeed the head, more than twice the natural size, in which [illegible] are agreed to see a fragment of the statue of Hera, that was erected in the cella of the [illegible] (fig. [illegible]) This colossal [illegible] was not [illegible] in some distant workshop: transportation would have presented too many difficulties. It is further not cut in that marble from the islands for which all Ionian sculptors had [illegible] a marked preference; it is in the [illegible] limestone found very near the Altis in the subsoil of the valley.[2]

Note 1.p.428. On this head, see the notice of G. Treu in Olympia, Textband III, p. 1-3 (pl. I). He gives the best reasons for thinking that this head indeed belonged to the statue, that was the object of the worship.

Note 2.p.428. [illegible] must have supported the two statues of Hera and of Zeus that Pausanias saw there, a plinth that was found in place.

What is first striking in that head is its form. The [illegible] of the face is almost as wide as the top; in a rectangle is [illegible] the contour of the face. [illegible] the strong relief of the malar bones below the eyes, and [illegible] The [illegible] back is too much detached from the skull and is shown awkwardly. The nose is broken; by the appearance of the fracture, one divines that it was large and heavy. As for the mouth, the upper lip is not even indicated, while the lower one is thick and pendant. In spite of these defects, there is [illegible] in the structure of the head.

[illegible] ons, that was also discovered at Olympia, a statuette [illegible]

If in the booty of Olympia there be one work that in all these ways can pass for having been executed at the place by an artist of the country, this is indeed the head, more than twice the natural size, in which men are agreed to see a fragment of the statue of Hera, that was erected in the rear of the nave of the old temple of that goddess (Fig.212).[1] This colossal image was not fashioned in some distant workshop; transportation would have presented too many difficulties. It is further not cut in that marble from the islands for which all Ionian sculptors had such a marked preference; it is in the shelly limestone found very near the Altis in the subsoil of the valley.[2]

Note 1.p.436. On this head, see the Notice of G. Treue in Olympia, Textband III, p. 1-3 (Pl. I). he gives the best r reasons for thinking that this head indeed belonged to the statue, that was the object of the worship.

Note 2.p.436. From the same work was made the plinth that must have supported the two statues of Hera and of Zeus that Pausanias saw there, a plinth that was found in place.

What is first striking in that head is its form. The bottom of the face is almost as wide as the top; in a rectangle is inscribed the contour of the face. Another peculiarity is the vigor with which is indicated the bony framework, in t the arches of the eyebrows, the border of the frontal bone, the strong relief of the malar bones below the eyes, and t the strongly accented relief of the chin. The cheeks are h hollowed; one would say that no flesh is beneath the skin. The eyes are unusually wide. The only one of the ears remaining is attached to a remnant of the veil falling on the back is too much detached from the skull and is shown awkwardly. The nose is broken; by the appearance of the fracture, one divines that it was large and heavy. As for the mouth, the upper lip is not even indicated, while the lower one is thick and pendant. In spite of these defects, there is a powerful solidity in the structure of the head.

From the same school proceeds a monument of less dimensions, that was also discovered at Olympia, a statuette which represents a woman standing, the arms pendant and applied against the sides. Her headdress is nearly the same as on the head of Hera. For clothing is a long and close tunic.

(Figs. 213, 214). The mantle was indicated by color; the chisel intervened only to model the lower ends; these are held between the fingers of the hands, which raise them with a gestore in which the sculptor desired to put grace. The face is almost square. Of little importance is the awkwardness shown in the entire design by the lines, the unskilful attachment of the ears, roundness of the eyes, heaviness of t the nose and dryness of the mouth; in the entire pose as in the design of the head, there is something that gives to t the work of the sculptor somewhat the appeamance of that of the architect.[1]

Note 1.p.437. Treue believes that this figure was one of the supports of a marble basin, that he restored with the remains of another similar statuette and fragments of lions found in the same place. Its restoration is quite probable. (Olympia. Textband III, p. 27-28, Fig. 24).

Iy Laconia has been found the quarry from which was taken the marble of which was made the figurine;[1] this is then of Laconian fabrication. Sparta does not appear to have awaited the arrival of the foreign masters to model clay and cast bronze. Before their coming and about the beginning of the 7 th centory lived the sculptor Gitiades, who ornamented with reliefs in hammered bronze the temple of Athena Chalkieocos; tradition established no connection between him and the Dedalides.[2] The arrival and intervention of Cretan artists could only render this production still more active, and c concur in giving it the character that distinguishes their works. We have from Laconia a certain number of reliefs, f for the most part funerary, that are cut in the grayish blue marble of Vresthena;[3] now between them and the steles or o oriental Greece is no analogy. The themes are similar because they are the expression of the most ancient beliefs of the Grecian soul; but the execution and taste are very different.

Note 1.p.438. Lepsius. Greiechische Marmorstudien.p.131. No. 896. This is the quarry of Vresthena.

Note 2.p.438. Men have much discussed the age of Gitiadas; but it seems to result from the assertions of Pausanias (III, 14-7; IV, 18-2) that Gitiadas was the principal author of statues supported by bronze tripods, that were executed with

the product of the tenth of the booty made in the second M[essenian]
Messenian war; now that ended in 668. What is no less sig[nificant] [illegible]
[illegible]
the and the Cretan. It does not [illegible].

[illegible] p.115. [illegible] that description [illegible] (Athen. 1877, p.298-474). The most ancient of these monuments appea[rs] to be the singular group that represents a nude woman to b[e] confined, between two geniuses who preside over her delive[ry]. It is too mutilated for us to reproduce it here. (Fr. [illegible]).

Of [illegible] perhaps [illegible] afford an idea than the stele of Chrysapha, a slab of very irregular form and not enclosed in any border (Fig. 215).[1] The lower part is scarcely rounded and was sunk in the gro[und]. On a throne with a high back are seated two persons, one of whom is seen in front and the other in profile. The first is a man clothed in a long tunic on which is cast a mantle, that leaves free at the right the shoulder and arm. His hair is so arranged on the brow in a row of little cur[ls] from which are detached long tresses that hang like chaple[ts] of beads on the back of the throat. The feet are shod with sandals. The two arms are extended. The left hand is borne widely and seems to make a gesture of calling and greeting. The right hand holds the cantharus. Behind is a woman, recognizable by the breadth of her chest. Her hair is shorter and more simply arranged than that of her companion. Shod in shoes with recurved points, she has for her sole clothing a tunic that falls to her feet. Her right hand is laid on [illegible], while with the other she lifts her veil; this is the awkward sketch of a movement [illegible] of the cella, where the sculptor has assigned it to Hera. Before this couple, not only smaller than it, but so small that at the first moment one scarcely perceives them, are two persons, a young man and a young girl, which the workman has distinguished by a slight difference in costume and in height. Both make the gesture of offering; the first

the product of the tenth of the booty made in the second M Messenian war; now that ended in 668. What is no less significant is that tradition established a direct or indirect relation between all other Laconian sculptors of the archaic age and the Cretan; it says nothing similar of Gitiadas.

Note 3.p.438. Die antiken Kunstwerke aus Sparta und Umgebung beschrieben von H. Dressel und A.Milchöfer.(Athen. Mitt. 1877,p.298-474). The most ancient of these monuments appears to be the singular group that represents a nude woman to be confined, between two geniuses who preside over her delivery. It is too mutilated for us to reproduce it here. (Fr. Mark. Marmorgruppe aus Sparta; Athen. Mitt.1885. p.177-179. Plate VI).

Of this product of the Laconian chisel, nothing can better afford an idea than the stele of Chrysapha, a slab of very irregular form and not enclosed in any border (Fig. 215).[1] The lower part is scarcely roughed and was sunk in the ground. On a throne with a high back are seated two persons, one of whom is seen in front and the other in profile. The first is a man clothed in a long tunic on which is cast a mantle, that leaves free at the right the shoulder and arm.[1] His hair is so arranged on the brow in a row of little curls from which are detached long tresses that hang like chaplets of beads on the back of the throat. The feet are shod with sandals. The two arms are extended. The left hand is opened widely and seems to make a gesture of calling and greeting. The right hand holds the cantharus. Behind is a women, recognizable by the breadth of her chest. Her hair is shorter a and more simply arranged that that of her companion. Shod in shoes with recurved points, she has for her sole clothing a tunic that falls to her feet. Her right hand is laid on her knee and holds a pomegranate, while with the other she lifts her veil; this as the awkward sketch of a movement t that we shall find again on the Parthenon in the frieze of the cella, where the sculptor has assigned it to Hera. Before this couple, not only smaller than it, but so small t that at the first moment one scarcely perceives them, are two persons, a young man and a young girl, which the workman has distinguished by a silght difference in costume and in height. Both make the gesture of offering; the first pre-

presents an egg and a cock; the second, a fruit and a flow

Note 1.p.440. By the manner in which is dressed the surf
ace of the chin, it is believed to be recognized that the
beard was represented by an application of color.

What it is necessary to see here are two dead heros, to
which their children bring the foods that maintain and the
perfumes that cheer the posthumous life;[2] there is even an
[illegible]
pomegranate, held in the hands of the two principal perso
Finally, to the deities of the subterranean world is conse
crated the serpent that unrolls its coils behind the thron
as if it would take its part of the offerings, and thrusts
its head over the back. Popular imagination has assigned
this part to the serpent, because it inhabits the crevices
of the rocks; when it shows itself suddenly, it seems to c
come from beneath the ground. All the lines of this scene
than obscure in indicating its signification, and in Laconi
[illegible]
les[3] that express the same ideas by similar images; but
none of them is the representation as complete and as clea
as on the stele of Chrysapha.

Note 2.p.440. On the different interpretations proposed
for this relief, see Collignon. Histoire. T.p.282, Note 1.
[illegible]
8, 11, 18, 37, 24 of the catalogue. See the same. 1879. p.
1,2 and pl. VIII; Arch.Zeit. 1881.p.291-299. By its theme
and mode of execution, the funerary relief of Tarentum all
di in the plain of Tegea is connected with the series of
[illegible]
will not be forgotten that Tegea, whose territory touche
Laconia, for several centuries was under the influence of
[illegible]

[illegible]
ment and other reliefs from the same necropolis (Fig.
less the subject than the mode of execution. That is very
[illegible]
ated man, where the sculptor has allowed to appear the des
ire to recall the roundness of the living form, even by a
[illegible]

presents an egg and a cock; the second,a fruit and a flower.

Note 1.p.440. By the manner in which is dressed the surface of the chin, it is believed to be recognized that the beard was represented by an application of color.

What it is necessary to see here are two dead heros, to which their children bring the foods that maintain and the perfumes that cheer the posthumous life;[2] there is even an allusion to this life beyond the tomb in the cantharus and pomegranate, held in the hands of the two principal persons. Finally, to the deities of the subterranean world is consecrated the serpent that unrolls its coils behind the throne; as if it would take its part of the offerings, and thrusts its head over the back. Popular imagination has assigned t this part to the serpent, because it inhabits the crevices of the rocks; when it shows itself suddenly, it seems to c come from beneath the ground. All the lines of this scene then concur in indicating its signification, and in Laconia even as in Arcadia, there have been found several other steles [3] that express the same ideas by similar images; but in none of them is the representation as complete and as clear as on the stele of Chrysapha.

Note 2.p.440. On the different interpretations proposed for this relief, see Collignon. Histoire. I.p.232, Note 4.

Note 3.p.440. Athen. Mitt. 1877. pls. XXII-XXV and Nos. 9, 11, 18, 17, 21 of the Catalogue. See the same. 1879. p. 1-2 and pl. VIII; Arch.Zeit. 1881.p.281-289. By its theme and mode of execution, the funerary relief of Ibrahim effendi in the plain of Tegea is connected with the series of Laconian reliefs. (Athen.Mitt. 1879.p.135-136,pl. VIII). It will not be forgotten that Tegea, whose territory touched Laconia, for several centuries was under the influence of Sparta and closely connected with its fortunes.

What farther especially causes the interest in this monument and other reliefs from the same workshops (Fig. 74) is less the subject than the mode of execution. That is very peculiar. I scarcely see only the right shoulder of the seated man, where the sculptor has allowed to appear the desire to recall the roundness of the living form, even by a very slight indication. Everywhere else the eye finds only

[illegible]

tor. By division sections perpendicular to these vertical
[illegible]

Note I.D.441. It is the same in the best preserved of the
[illegible]

[illegible]
properties of the material. Marble lends itself very well
[illegible]
icely the contrary for wood; when one attacks it with the
[illegible]
Thus here under the stone is divided the wood. This stele
and those resembling it were executed by workmen, that had
made their apprenticeship in the workshops in which the Lu-
conian sculptors, pupils of the Daedalides, Hegylos, Theocles
[illegible]

The use of this technique establishes a primary connection
between the anonymous sculptors, who in the valley of the
Eurotas chiseled the tombstones of the cemeteries, and the
[illegible]
those schools, that is now lost. The taste that controlled
[illegible]
zes and olympia. This is the same seeking for effect that
[illegible]
wide throne, whose feet have the form of lions' paws, and
[illegible]

surfaces parallel to the ground and nearly flat, that overlap each other, superposed in the order in which the figures present themselves in perspective to the eye od the spectator. By distinch sections perpendicular to these vertical planes, they are connected together and to the ground. The appearance of the scene is that of a work executed by means of the use of small and very thin plates fastened on each other, each of them giving one of the outlines that together create the image.

Note 1.p.441. It is the same in the best preserved of the other reliefs of Chrysapha. (Furtwängler. Altlakonischen Relief); Athen. Mitt.1882. p.160-173, pl.VII).

This kind of work was not imposed on the workmen by the properties of the material. Marble lends itselfvery well to the rounding of contours and to medeling in planes. Entirely the contrary for wood; when one attacks it with the chisel and saw, what is obtained everywhere are straight a and rough edges, the uniform faces presented by this relief. Thus here under the stone is divined the wood. This stele and those resemblingit were executed by workmen, that had made their apprenticeship in the workshops in which the Laconian sculptors, pupils of the Dedalides, Hegylos, Theocles, Dantas and Dorykleidas wrought olive, cedar and ebony woods.

The use of this technics establishes a primary connection between the anonymous sculptors, who in the valley of the Eurotas chiseled the tombstones of the cemeteries, and the famous artists that in the 6 th century executed the sumptuous works that Pausanias saw preserved in several temples of the Peloponessus. There is also another trait by which these humble funerary monuments are work of the masters of those schools, that is now lost. The taste that controlled the arrangement of the figures in the relief of Chrysapha is indeed that, which we have seen manifested by other indications in the fragments of the statues of Eleutherna, Tegea and Olympia. This is the same seeking for effect that gives a clearly symmetrical structure. All concurs here to produce those effects, the impartance attributed to this wide throne, whose feet have the form of lions' paws, and especially in the actors in the scene , the solemnity of t the attitude and pose, as well as the contrast arranged by

the sculptor of these mortal worshippers, whose height, compared to that of the ancestral couple, is not even that of [illegible] them.

[illegible] character in fabrication.(Fig. 21[illegible]).[1] This is the stele [illegible] between them is one of their ordinary symbols, the two are [illegible] egg, the egg of Leda, toward which crawl two serpents. No [illegible] built into the wall of an enclosure and not planted in the [illegible]

[illegible]

[illegible] tor had drawn on the stone the outline of the two persons [illegible] many other examples of which are easily taken from the local museum.

In the stele of Chrysapha and its congeners, the form is understood rather otherwise than in the colossal head and the statuette from Olympia. The oval of the face is more [illegible] came from his inexperience. Thus he has made the arms too [illegible] the elbow nor that of the wrist. It is also a forced move- [illegible] tirely in profile.

[illegible] und again in two bronzes that came from Sparta, a statuette [illegible] of a lamp (Fig. 217), and a bronze head, a fragment of a

the sculptor of these mortal worshippers, whose height, compared to that of the ancestral couple, is not even that of young infants, and the two persons to whom the offering is made, magnified beyond measure by death that has deified them.

As a last specimen of those Laconian reliefs, we also cite another, that with a different purpose presents the same c character in fabrication.(Fig. 216).[1] This is the stele with pediment, where one sees the Dioscures standing and facing each other, the chalmys on the shoulder and spear in hand; between them is one of their ordinary symbols, the two great covered amphoras with pointed covers. In the tympanum is an egg, the egg of Leda, toward which crawl two serpents. No dedication. The stele has no plinth. This is because it wass built into the wall of an enclosure and not planted in the ground.

Note 1.p.442. Bull.Corr.Hell. 1899. p.599-600).

The relief is absolutely flat and places these figures in the same plane as the frame of the tablet. After the sculptor had drawn on the stone the outline of the two persons and the vases, he sunk the ground. Some lines traced with the point and particularly color completed the work of the chisel. It is always this sculpture by sinking and outlining, many oteher examples of which are easily taken from the local museum.

In the stele of Chrysapha and its congeners, the form is understood rather otherwise than in the colossal head and the statuette from Olympia. The oval of the face is more elongated. The proportions of the body appear to show a c certain elegance; but in seeking to create a type peculiar to it, the sculptor could not avoid certain faults that came from his inexperience. Thus he has made the arms too thin and too long and has indicated neither the joint of t the elbow nor that of the wrist. It is also a forced movement that places a front view of the head on a body seen entirely in profile.

The type presented to us by the stele of Chrysapha is found again in two bronzes that came from Sparta, a statuette of Aphrodite, that must have served to ornament the standard of a lamp (Fig. 217), and a bronze head, a fragment of a l

little male statue (Fig. 92). We have no reason to doubt t that these bronzes were cast at Sparta itself. It is known that relations existed between Samos and Sparta, and Theodore, the celebrated Samian founder, made a sojourn at Sparta; in the course of the works that he executed,for the Skias, he might open a workshop and train workmen there.

What causes one to see an Aphrodite here is the grace of the attitude and the pomegranate flower held in the right hand.[1] The flat body is enveloped in a long and closely fitting tunic with short sleeves and a notched border, over which is cast a himation, that the left hand slightly raises. The face is elongated and is half smiling, with outer edges of the eyes raised toward the temples. The hair in little curls above the brow falls in plaits on the shoulders and the chest. It forms behind a long and flat mass, that becomes smalles as it descends and only stops at the girdla.

Note 1.p.443. Collection Julien Greau. Bronzes antiques. No. 386. 1885.

The male head has more importance. It is cast hollow; now of all Grecian bronzes that have cmoe to us, it is perhaps that furnishing the most ancient example of the skilful use of that technics. The bronze has been finely retouched with the file, chisel and graver. The top of the head is plain; there are distinguished the traces of the nails, which implies the addition of a supported piece, doubtless a helmet of of small height. This work must have been executed about t the middle of the 6 th century. What leads us to place it at that date and perhaps earlier is the manner in which the eye is constructed. The sculptor has placed it out so far t that its ball and upper eyelid project beyond the vertical of the eyebrow. In this unusual projection of the eye can be seen only the convention, and which passed out of fashion at a very early date.

The character of the traits is sensibly the same here as on the stele of Chrysapha, with the difference that the stele and the other funerary reliefs of the same sort came from the workshop of a contractor who made them by the dozen, while the bronze must be the work of one of the best artists of the time. The work on it is very free, but with inaccuracies by which is also betrayed the inexperience of the

skeleton. There is no mobility in the features of the [illegible] but the eyes are not alike. The right eye is larger and is placed lower than the left eye. What has been succeeded is the mouth and its surroundings, the skin of the face being so stretched over the cheek bones that the face seems to smile, although the lips are closed. Like that of the chin, the area of the eyebrow is indicated with a fineness almost hard. There is always the same care to strongly establish what is beneath the curtain of the muscles.

Nowhere is this tendency manifested with more expression than in a mask of the [illegible], that must have served as ornament on some edifice of [illegible] (Fig. [illegible]).[3] Of the original face, there is only the skeleton of bones scarcely covered with skin. One would even say that the skin itself is petrified. It forms a contour of great depth along the ears and cheeks. It plies like cords above the brow. The mouth is filled with teeth, some of which at the sides resemble the tusks of the wild boar.

Note [illegible]

The Tarascan monuments are not all distinguished by such a sharp originality; but one always finds there some of the traits that we have indicated. Such is the case for a base that must have supported a [illegible] or a votive statue.[1] It is quadrangular with four unequal sides (Figs. [illegible]). On the two smaller sides a serpent unfolds its coils; on each larger one is a group composed of two persons, a man and a woman standing and facing each other. On both reliefs the man has passed the left arm around the neck of the woman; but here with his right hand he tenders a [illegible] to his companion who receives it, in proof of respect and love, while there he menaces her with his sword. The appearance of the two groups is almost similar; but a single change in details has sufficed to make a frank contrast between the two subjects. It was thus desired to see here [illegible] under the appearance of [illegible] on the one hand, on the other [illegible] after the fall of Troy, preparing to slay Helen.[1] Other explanations might be proposed, but considering the simplicity of the motive, they also remain

sculptor. There is no modeling in the cartilage of the ear and the eyes are not alike. The right eye is larger and is placed lower than the left eye. What ras best succeeded is the mouth and its surroundings, the skin of the face being so stretched over the cheek bones that the face seems to smile, although the lips are closed. Like that of the chin, the arch of the eyebrow is indicated with a firmness almost hard. There is always the same care to strongly establish what is beneath the curtain of the muscles.

Nowhere is this tendency manifested with more exaggeration than in a mask of the Gorgon, that must have served as acroteria on some edifice of Sparta (Fig. 218).[1] Of the grimacing face, there is only the skeleton of bones scharcely covered with skin. One would even say that the hair itself is ossified. It forms a chaplet of great curls along the e ears and cheeks, it rises like horns above the brow. The m mouth is filled by teeth, some of which at the sides resemble the tusks of the wild boar.

Note 1.p.444. Another Gorgon is quite similar in terra c cotta, and was found at Olympi.; it was likewise a facing tile. (Olympia. Vol. III, pl. VIII,8).

The Laconian monuments are not all distinguished by such a sharp originality; but one always finds there some of the traits that we have indicated. Such is the case for a base that must have supported a tripod or a votive statue.[1] It is quadrangular with four unequal sides (Figs. 219-221). On the two smaller sides a serpent unfolds its coils; on each larger one is a group composed of two persons, a man and a woman standing and facing each other. In both reliefs the man has passed the left arm around the neck of the woman; but here with his right hand he tenders a crown to his companion who receives it, an emblem of respect and love, while there he menaces her with his sword. The appearance of the two groups is almost similar; but a single change in details has sufficed to make a frank contrast between the two subjects. It has been desired to see here Zeus seducing Almena under the appearance of Amphitryon on the one hand, on the other being Menelaus after the fall of Troy, preparing to slay Helen.[1] Other explanations might be proposed, but considering the simplicity of the action, they also remain

[illegible]

[illegible]

all Greece.

[illegible]

p. 801 808).

[illegible]

near Sparta."Proceedings of Dorpot. 18[illegible].

Note 2.p.446. The sole reason that one could invoke for [illegible] pent on the smaller sides; but the serpent may very well h[illegible] to fill faces too narrow, that there could be represented any scene whatever.

[illegible] cially merits attention here is the technics. But the bases [illegible] original [illegible]; Thus in the double relief, there is scarcely more modeling within the contour, than on the ste[illegible] of Chrysapha.

[illegible] the image of the serpent, which extends like a broad ribbon on the face that it decorates; but it is also very frankly [illegible] drapery, and for the male figures in that of the trunk and [illegible] limbs. The same spirit governed the design of the relief and that of the steles of the cemetery. In both groups of the base is the same ratio of height in persons of both sexes and an almost absolute similarity of attitudes.

Yet the fabrication is not absolutely the same in the fi[illegible] of the figures from the ground is indeed more marked in the [illegible] the relief of the tombstone.

We find this same type again in a fragment of a statuett[illegible]

conjectural. All that can be affirmed is, that the two themes have nothing funereal;[2] they may have been borrowed only from a rich treasury of these myths, which thenceforth epic and lyric poetry had disseminated and popularized in all Greece.

Note 1.p.445. Dressel and Milchöfer.(Athen. Mitt. 1877. p. 301-303).

Note 1.p.446. Löschke. "Concerning a certain base found near Sparta."Programme of Dorpat. 1879.

Note 2.p.446. The sole reason that one could invoke for supposing a funereal destination is the presence of the serpent on the smaller sides; but the serpent may very well h have been employed here only as an ornamental motive, so as to fill faces too narrow, that there could be represented any scene whatever.

It further is of little importance whether there is given to these personages one name rather than another; what especially merits attention here is the technics. But the bases of the funerary steles are resemblances, which attest the original relationship; Thus in the double relief, there is scarcely more modeling within the contour, than on the stele of Chrysapha.

The forms here are scarcely less strongly recessed to the ground. Where this method is particularly sensible is in t the image of the serpent, which extends like a broad ribbon on the face that it decorates; but it is also very frankly emphasized in the figures of woman, the rendering of the drapery, and for the male figures in that of the trunk and thighs. The same spirit governed the design of the reliefs and that of the steles of the cemetery. In both groups of the base is the same ratio of height in persons of both sexes and an almost absolute similarity of attitudes.

Yet the fabrication is not absolutely the same in the funerary monument and in the votive monument. The projection of the figures from the ground is indeed more marked in the sculptures of the base, and the contours there are sufficiently rounded to recall the natural curvatures of the form. The bodies there are of proportions more thickset than in the relief of the tombstone.

We find this same type again in a fragment of a statuette,

a [illegible] discovered at [illegible] in the ancient [illegible]-ina, a district of [illegible], [illegible] (Fig. 226).[1] It is more [illegible] than in the relief of [illegible]; the [illegible] more [illegible] the charac-ter of the [illegible]. The [illegible] of the skull is [illegible] at the [illegible], and the face is very [illegible]. [illegible] the eyebrows the [illegible] is [illegible], the eyeball is entirely round and is enclosed by very projecting eyelids. The nose is lar-ge, short and slightly arched. The lips are thick and drop their [illegible] the [illegible] of two [illegible] [illegible]-ea. The beard is indicated on the cheeks by a line corres-ponding to a [illegible] elevation of the surface, and its thick-ness [illegible] the [illegible] of the chin: it certainly had received a color that distinguished it from the flesh of the face. The ears are placed much too high, and the work on them is very careless. The hair forms a compact mass be-hind, that terminates on the nape in a nearly horizontal line.

Sufficiently free, the expression here remains quite sum-ary: but there is a vague sketch of a smile, that would ap-pear. The entirety of the features has something open and friendly. By its [illegible] and the [illegible] arrangement of the hair, the head recalls the reliefs of the Laconian [illegible] (Fig. 228).

On the other hand, particularly of tombstones from the same country, [illegible] one being of a [illegible] statue, that was found between [illegible] and [illegible] in Arcadia.[1] The head and [illegible] are [illegible], as well as the forearms and [illegible]. The image is [illegible] from [illegible], which gives reason to think that one has here the work of a Peloponnesian art-ist. This presumption is confirmed also by the appearance of the statue. The latter is clad in a close tunic and rep-resents a [illegible], whose name [illegible] is written from right to left in very archaic letters on the part of the marble below the feet. Were it not for this inscription one would hesitate concerning the sex properly attributed to the personage. The arms are as [illegible] as those of a man, and the chest does not raise the drapery. The feet are shod with sandals.[1] The hands must have been placed on the knees but they have left no traces. A [illegible] terminates the [illegible]

a marble head discovered at Meligon in the ancient Thyreatide, a district of Cymaria, long disputed between Argos and Sparta (Fig. 222).[1] It is more accented than in the relief of Sparta; the rounding more frankly emphasizes the character of the forms. The dome of the skull is elliptical at the base, and the face is very broad. Beneath the eyebrows the arch is vigorously drawn, the eyeball is entirely round and is enclosed by very projecting eyelids. The nose is large, short and slightly arched. The lips are thick and over their opening fall the points of two long pendant moustaches. The beard is indicated on the cheeks by a line corresponding to a slight elevation of the surface, and its thickness conceals the roundness of the chin; it certainly had received a color that distinguished it from the flesh of the face. The ears are placed much too high, and the work on them is very careless. The hair forms a compact mass behind, that terminates on the nape in a nearly horizontal line.

Sufficiently free, the execution here remains quite summary; but there is a vague sketch of a smile, that would appear. The entirety of the features has something open and friendly. By its squat proportions and by theix arrangement of the hair, the head recalls the reliefs of the Laconian pedestal (Fig. 220).

On the other hand, particularly of tombstones from the same source, must one think of a funerary statue, that was found between Tripolitza and Megalopolis in Arcadia.[1] The head and neck are wanting, as well as the forearms and hands. The image is in marble from Doliana, which gives reason to think that one has there the work of a Peloponessian artist. This presumption is confirmed even by the appearance of the statue. The latter is clad in a close tunic and represents a seated woman, whose name Agemo or Ageso is written from right to left in very archaic letters on the part of the marble below the feet. Were it not for this inscription, one would hesitate concerning the sex properly attributed to the personage. The arms are as strong as those of a man, and the chest does not raise the drapery. The feet are shod with sandals.[1] The hands must have been placed on the knees; but they have left no traces. A sphynx terminates the leg of

the throne at the right.

Note 1.p.448. Cavvadias. Catalogue du Musée national. 1892. No. 6.

Note 1.p.449. De Ridder. Catalogue etc. No. 860.

The workman had only one intention, to impress on his [illegible] the character that impressed us on the stele of Chrysapha. [illegible] in profile; its contour is then summarized in a series of very distinct planes, that intersect at almost right angles: the front of the bust, the tops of the thighs, and the [illegible] is joined by a more open angle to the vertical line descending from the knee, [illegible] inclined plinth; the figure thus has more base. Parallel to each other, [illegible] any the movement of the trunk and lower members.

To give another example of the types of Dorian sculpture, of the very emphatic symmetry and severe stiffness that distinguishes them, we shall also cite a bronze found between [illegible] (Fig. 224). This is a rider whose mount has disappeared. He is nude with the legs apart, hands resting on the thighs, closed and almost joined. The shoulders are broad and sloping, the collar bone clearly indicated, the recesses of the epigastrium being very well marked. On the head, the eyes are open and projecting; the mouth is raised at the ends and the chin is very square.

In upper Arcadia near Kleitor have recently been made excavations, that have brought to light the foundations of an [illegible] temple, that of Artemis Hemeresia;[1] it belonged to a city, Lousoi, whose site was deserted in the time of Pausanias.[2] There were found archaic figurines of bronze, and of terra cotta, most of which so strongly resemble those collected at Olympia, that they are almost believed to have come from the same moulds. Yet here is a bronze statuette which presents a very peculiar appearance with its short hair [illegible] the sort of cape that covers the shoulders (Fig. 225). The cloth of that cape does not form a fold. One would assert [illegible] leather. The mode of fitting here must be peculiar to the women of certain districts of the peninsula. What is still more worthy of attention is the method taken by the sculptor

the throne at the right.

Note 1.p.448. Cavvadias. Catalogue du musee national. 1890-1892. No. 6.

Note 1.p.449. De Ridder. Catalogue etc. No. 860.

The workman had only one intention, to impress on his work the character that impressed us on the stele of Chrysapha. That is what is particularly felt when one sees the statue in profile; its contour is then summarized in a series of very distinct planes, that intersect at almost a right angle the front of the bust, the tops of the thighs, and the bottoms of the legs. The instep with its very marked slope is joined by a more open angle to the vertical line descending from the knee, and that seems to represent a sort of inclined plinth; the figure thus has more base. Parallel to each other, the two arms are bent at the elbows and accompany the movement of the trunk and lower members.

To give another example of the types of Dorian sculpture, of the very emphatic symmetry and severe stiffness that distinguishes them, we shall also cite a bronze found between Sparta and Megalopolis (Fig. 224). This is a rider whose m mount has disappeared. He is nude with the legs apart, hands resting on the thighs, closed and almost joined. The shoulders are broad and sloping, the collar bone clearly indicated, the recesses of the epigastrium being very well marked. On the head, the eyes are open and projecting; the mouth is raised at the ends and the chin is very square.

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Below the girdle, the body has the appearance of a pillar. [illegible] rear are deep vertical and parallel folds, like the flutes [illegible] the same as in the Hera of the Louvre (Fig. 79): but how d[illegible] [illegible] ling mass of the tunic expands below; an elegant curve [illegible] [illegible] [illegible] comparing the two arrangements, one feels how much finer a taste the Ionian sculptor had than his Dorian imitator.

[illegible]

Note 1.p.451. It was mentioned and studied by Furtwängler [illegible]

The excavations of Delphi have added much to the little [illegible] nothing so clearly represented their spirit and methods as did the two statues of island marble, a little larger than nature, found west of the treasury of the Athenians.[1]

Note 1.p.452. Homolle. Deux statues archaïques de Delphes [illegible]

[illegible] Polymedes, otherwise unknown:[2] the other is entirely simil[ar] but not so well preserved and must have come from the same [illegible] IX, X; Fig. 266).

Note 2.p.452. The statue that we reproduce lacks only the feet and ankles, which are only modeled in plaster to show the eye the modern parts.

Note 3.p.452. The inscription is written from right to l[illegible] [illegible] *ture of another Argive sculptor found at Olympia; (see* [illegible]

It has been asked whether it would not be proper to [illegible]

Below the girdle, the body has the appearance of a pillar, that in front is flat like a plank, while at the sides and rear are deep vertical and parallel folds, like the flutes of a column, that groove the drapery. The result is here t the same as in the Hera of the Louvre (Fig. 79); but how d different is the execution! [1] On the Samian marble the falling mass of the tunic expands below; an elegant curve joins it with the circular plinth. On the con.rary, here this tunic descends stiffly and without the least bend of the little square plinth; it maker with that a right angle. By comparing the two arrangements, one feels how much finer t taste the Ionian sculptor had than his Dorian imitator.

Note 1.p.450. W. Reichel & A. Wilhelm. Das Heilligthum der Artemis zu Lusoi.(Jahr.d.Oest.Arch.Inst.zu Wien. 1901,p.1-88).

Note 2.p.450. Pausanias. VIII, 18-7.

Note 1.p.451. It was mentioned and studied by Furtwängler. (Sitz.d.Phil.Classe d.K.Bayr. Akad. 1899. Vol. II,p.566 etc.

The excavations of Delphi have added much to the little that we knew of archaic art of the Peloponessus. Before them, nothing so clearly represented their spirit and methods as did the two statues of island marble, a little larger than nature, found west of the treasury of the Athenians. [1]

Note 1.p.452. Homolle. Deux statues archaiques de l'ecole argienne.(Bull.Corr.Hell. 1900,p.445-462, pls. 18-21).

One of them is signed by the name of an Argive sculptor, Polymedes, otherwise unknown; [2] the other is entirely similar but not so well preserved and must have come from the same workshop. Both represent a young man, entirely nude.(Pls. IX, X; Fig. 226).

Note 2.p.452. The statue that we reproduce lacks only the feet and ankles, which are only modeled in plaster to show the eye the modern parts.

Note 3.p.452. The inscription is written from right to l left; it presents peculiarities in orthography already known from other texts. (Kirchhoff. Studien zur Geschichte des griechischen Alphabets. 3rd edit, p. 149). Here is a signature of another Argive sculptor found at Olympia; (see text). Löwy. Inschriften, No. 30.

It has been asked whether it would not be proper to recognize in these two images, that stood near each other, the

two statues of Cleobis and of Biton that the Argives, according to Herodotus, consecrated at Delphi.[4] The vigorous character that the artist has given to the bodies of these y young men would suit well those persons, two athletes that died of fatigue,it is said, for having taken the places of the oxen that were to draw their mother from the city of Argos to the Heraion; this was a journey of about 5 miles.

Note 4.p.452. Herodotus.I-31; Rowolle,p. 450-451.

However it may be with this hypothesis, these statues have a separate appearance in the series termed "Apollos." What distinguishes them from the others is "the variety introduced in the lines of the figure by the curvature of the arms slightly bent backward and detached from the body; it is t the rhythm resulting from this for the entire separate and animated trunk; it is the principle of life and of movement, that has its result in all the members and in the legs with such firm elasticity; it is the seeking for character and expression by the special traits of the modeling, which here personify the physical force; the attentive observation of nature and the faithful rendering that is its result."[5]

Note 5.p.452. Rowolle. p. 451-452.

In spite of heaviness of the work, the face is not commonplace. With its low forehead, its great eyes flush with the head, its very full cheeks, its short and straight mouth and square chin, it has a certain air of calm assurance, that well accords with its entire pose. The left leg is strongly thrown forward; the upper part of the body is very slightly inclined in the same direction; the entire figure has the attitude of a professional combat or a pugilist, who awaited on a firm foot his adversary and defied him to advance. The nude is here treated in the spirit of that idea. The neck is thick above a well placed collarbone. The pectoral muscles and especially those of the arms and legs have a powerful relief. The modeling of the joint of the knee is no lass accented. In the middle of a great cushion of flesh is detached and projects the disk of the kneecap.

The sculptor has been less happy where his attention was not attracted either by the members of the bony framework emphasized beneath the flesh, or by the very projecting masses of the muscles, clearly circumscribed..The soft parts,

[illegible]
[illegible]
inverted anchor, he separated the thoracic cavity from the
[illegible]
with a simple vertical line to recall the median line; he
has not even attempted to indicate the folds of the coveri-
ng of muscles, that enclose the entire cavity. On the othe-
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as possible the appearance of the pubis with those little t
tufts of hair. In statues of this type, the archaic chisel
has usually abstained from reproducing them.

One notes the excessive luxury of the hair."That conceals
half the brow under a crown of kiss-ing curls. Retained abo-
ve the ears by a band of cloth or of metal, it escapes in
[illegible]
three ringlets at each side in front, and six or seven beh-
ind. Yet another band confines the hair anew at the nape to
prevent its expanding over the entire width of the back. Fi-
nally, each tress is held at its end by three turns of a
ribbon or a metallic spiral."[1]

[illegible]

The signature that here attests the intervention of an Ar-
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the Peloponnesian origin of the two statues. They recall i-
[illegible]
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of Agasu (Fig. 221).

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striking. The same short proportions for the body; in the
two statues of Delphi, the entire figure counts less than
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it assumes with its nearly horizontal shoulders approximat-
ely a rectangle, or rather a trapezoid. The execution offe-
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as on the statue of Agasu and the stele of Orchomenos (Fig.
215), the rounds of the body are uniformly large planes, t-
hat intersect almost at a right angle. There is one far m-
[illegible]
[illegible]

such as the abdomen, embarrassed him greatly. By an entirely arbitrary trace, a line describing a curve in the form of an inverted anchor, he separated the thoracic cavity from the abdominal region. Of this he makes only a smooth surface w with a simple vertical line to recalle the median line; he has not even attempted to indicate the folds of the covering of muscles, that enclose the entire cavity. On the other hand, the artist has applied himself to render as accurately as possible the appearance of the pubis with tose little t tufts of hair. In statues of this type, the archaic chisel has usually abstained from reproducing them.

One notes the excessive luxury of the hair."That conceals half the brow under a crown of kissing curls. Retained above the ears by a band of cloth or of metal, it escapes in reacting waves covering the choulders and back. There are three ringlets at each side in front, and six or seven behind. Yet another band confines the hair anew at the nape to prevent its expanding over the entire width of the back. Finally, each tress is held at its end by three turns of a ribbon or a metallic spiral."[1]

Note 1.p.404. Homolle, p.454.

The signature that here attests the intervention of an Argive artist was lost, so that one was less able to divine the Peloponessian origin of the two statues. They recall in many respects the Cretan trunk of Eleutherma (Fig. 211), t that found near Tegea (Fig. 212), and the Arcadian statue of Ageso (Fig. 221).

This is the same broad and flat face. It is the same arrangement of the hair; the resemblance is here especially s striking. The same short proportions for the body; in the two statues of Delphi, the entire figure counts less than seven heads. It is the bust that is massive. The form that it assumes with its nearly horizontal shoulders approximates a rectangle, or rather a trapezoid. The execution offers peculiarities thathave already attricted our attention; here, as on the statue of Ageso and the stele of Chrysapha (Fig. 215), the rounds of the body are uniformly large planes, t that intersect almost at a right angle. There is one for t the back and another for the abdomen, which are connected together by the narrower planes of the sides.

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ferred to Sicyon, all more or less mutilated, that came from
the same excavations. It appears to result from the text of
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the chisel carved the reliefs that decorated it.
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Like the other buildings of the same kind, this treasury
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as 27.7 ft. deep by 20.8 ft. front. The sculptured slabs w[...]
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have desired to see in them the remains of a frieze.[1] That
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does not seem to have been any connection between the subj-
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tation follows from one also to another. Here, without mak-
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ired to represent:--
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further, triglyphs are not mentioned among the ruins of the
[illegible]
ones in which they were inserted.
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If any authentic document attributesto a workshop of Argos the two statues of Delphi, this is for reasons of a different order, and which do not give a certainty as absolute, as that applied to a series of sculptures in soft stone referred to Sicyon, all more or less mutilated, that came from the same excavations. It appears to result from the text of Pausanias, that the little Doric edifice in the ruins of w which were gathered those reliefs, was the treasury of the Sicyonians, and that sort which this traveler found to mention, when starting from the eastern gate, he commenced to ascend the sacred way.[2] This hypothesis offers a high degree of probability, and there is nothing to contradict it, either in the themes or in the style of these images. The edifice was built of limestone, and in slabs of the same stone the chisel carved the reliefs that decorated it.

Note 2.p.454. Pausanias. X, 11-1; Homolle. Bull.corr.Hell. 1894. p.187-188; 1896. p. 657-675.

Like the other buildings of the same kind, this treasury had the form of an ante temple. Its dimensions are estimated as 27.7 ft. deep by 20.8 ft. front. The sculptured slabs w would be metopes that decorated the lateral facades; others have desired to see in them the remains of a frieze.[1] What would rather make them thought to be metopes, is that there does not seem to have been any connection between the subjects represented by the different slabs of tufa. On a frieze, as we have the proof of this at Delphi itself, the representation follows from one slab to another. Here,without mentioning the small fragments, is the list of pieces on which one can seize the sense of the scene that the sculptor desired to represent:--

Note 1.p.455. What suggested to Furtwängler the idea of a frieze is the quite elongated form of the slabs.(Berl.Phil. Woch.p.12 b). The metopes usually approach the square form; further, triglyphs are not mentioned among the ruins of the treasury recovered. On the other hand, Homolle states that the right and left ends of the slabs bear traces of the groove in which they were inserted.

1. The Dioscures and Idas, bringing from Messenia the herds of cattle carried off by them, that booty that should cause fighting and be fatal to Castor and Idas. Their names

are traced in bistre and are read over the slab. It was the same on the other slabs for all the persons. With a view to aid the intelligence of the spectator, the sculptor had recourse here to the procedure long employed by the maker of painted vases (Fig. 227).

2. A wild boar. As the Dioscures took part in the hunt of Calydon, it is permissible to suppose that the subject of this metope was also borrowed from the myths concerning them. (Fig. 228).

3. Two horsemen viewed in front, and behind the second plane contains a ship carrying warriors divined by their shields; in the middle two persons play on the cithara. It seems that the two riders may also be the Dioscures, and that the subject may be taken from the legend of the Argonauts, in which they also had their places marked. (Fig. 229).

4. A ram, doubtless that of Helle, that must carry a person. This would likewise be an episode in the expedition of the Argonauts.

5. The abduction of Europa (Fig. 230).

Some other fragments cannot be referred to any determinate scene.

In all the sculptures, there is not a single head on which the face is sufficiently well preserved, that its features can be discerned. The observations can then only relate to the arrangement of the scenes and the procedures of execution. The three heros that stole the cattle are alike. Clothed in a chlamys cast over their nude trunks, they have the same attitudes; all advance the left foot; they step like soldiers on parade. Each one bears on the left shoulder a pair of short spears strongly ironed and holds another weapon in the right hand, that hangs beside the body.[1] All the spears are parallel to each other; the lower arms are perhaps swords and follow along the same line. Between the persons are seen in front view and at the same height the heads of three oxen, who march to the right with steps equal to those of the abductors. Shown in profile, the bodies of the animals all have the same outlines. As for the legs, they are detached from the ground with dry precision, the forelegs of the second ox joining those of the ox preceding him. Further, there are more legs than are possessed by the three

been turned towards the spectator; those occupying in succes- [illegible]
[illegible]
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rangement only by closely examining the scene. At first one is tempted to believe that the workman was mistaken in his count. There is an interesting effort to give depth to the relief and to place perspective in it.

Note 1.p.456. It is not easy to determine the arm in the right hand, the surface of the stone having suffered much at that place. Homolle believes it a spear; but it would have been difficult to carry it without the support of the shoulder, this arm with a long shaft. I should prefer to think of a very short sword, whose hilt seems to me to be distinguished in the scratches on the ground.

The work of the tool is here freer than on the reliefs of Lesonia; but here as there, the artist has not aimed at el-egance; what he seems to have sought especially is a sort of [illegible] The [illegible] of the persons are correct, but little varied and always light-ly proportioned: this is also the case for the horseman vi-ewed in front as well as for the players on lyres, and for the leaders of the herd. One will note in this last relief [illegible] combined in groups, and the exact parallelism of the lines [illegible] but there as well as for the principal actors, there is ve[ry] little [illegible] to the ground only by a drily cut contour and by straight sections. The figures scarcely turn. It is the same for the [illegible]

By the character of the execution as by that of the compos-ition, these reliefs at Delphi also seem to come from that school of Sicyon, that had the Cretan sculptors for its first masters.

oxen turned toward the spectator; those appearing in excess belong to animals in the second plane, whose heads are slightly sketched and presented sidewise, outlined on the ground above those of the oxen in the first plane. One sees this arrangement only by closely examining the scene. At first one is tempted to believe that the workman was mistaken in his count. There is an interesting effort to give depth to the relief and to place perspective in it.

Note 1.p.456. It is not easy to determine the arm in the right hand, the surface of the image having suffered much at that place. Homolle believes it a spear; but it would have been difficult to carry it without the support of the shoulder, this arm with a long shaft. I should prefer to think of a very short sword, whose hilt seems to me to be distinguished in the scratches on the ground.

The work of the tool is here freer than on the reliefs of Laconia; but here as there, the artist has not aimed at elegance; what he seems to have sought especially is a sort of effects that produce exact symmetry. The movements of t the persons are correct, but little varied and always lighlly proportioned; this is also the case for the horseman viewed in front as well as for the players on lyres, and for thelleaders of the herd. One will note in this last relief the regularity of the angles formed by the legs of the oxen combined in groups, and the exact parallelism of the lines in each group. Further here, as in many archaic works, the form of the animal is better rendered than that of the man. The bull that bears Europa and especially the wild boar running with lowered head are of firm design and fine action; but there as well as for the principal actors, there is very little modeling within the outlines, and these are connected to the ground only by a drily cut contour and by straight sections. The figures scarcely turn. It is the same for the drapery. It presents arrangements quite correct and clear; but it lacks suppleness. The cloth is scarcely grooved in places, with some great folds and the stiffness of leather. By the character of the execution as by that of the composition, these reliefs at Delphi also seem to come from that school of Sicyon, that had the Cretan sculptors for its first masters.

It is then natural to attribute to a Sicyonian sculptor the reliefs that decorate the edifice. It is true that one finds in the names traced by the brush on these slabs some characters, that appear peculiar to the archaic alphabet of Argos; but it is probable that these explanatory inscriptions were painted or engraved on the stone only after the slabs were set in place, and that one had at Delphi itself other occasions to give them; men ordinarily employed in such a case the alphabet in use in the sacred city; the workmen there charged themselves with this need.[1]

Note 1. [illegible]. Homolle. Bull.Corr.Hell. [illegible]

There remains only one question to solve: that of the date that it is proper to assign to these sculptures. Men have desired to solve this problem by instituting a minute comparison between the metopes of Sicyon and those of Selinunte, and without intervening in the discussion the arguments of [illegible];[2] but as we do not believe that from these researches can be derived certain results. When it has been established by ingenious comparisons, that the metopes of Sicyon were done later than the reliefs of Assos, and at the same time than those of a certain Sicilian temple, what conclusions are deduced from the synchronisms so established? This effect only succeeds if in the chronologic series so formed, one encounter in [illegible] somewhere a fixed point. Unfortunately there is none. Neither the temple of Assos nor the temples of Selinunte are dated; how are they to serve in determining the date of the monument compared to them?

Note 2. [illegible]. Homolle. Bull.Corr.Hell. [illegible]

With a lack of precise information, perhaps history will supply indications of value for the solution of the problem. It is known how Cleisthenes, the most powerful and last of the Orthagorides [illegible] and its [illegible] from their [illegible] of Crisa and of Cirrha; how he conquered those two cities after a war lasting ten years (600-590), he re[illegible] the Pythian games, and soon afterwards his chariot triumphed in the chariot race (582). Cleisthenes was then in intimate relations with Delphi. The part that he had played in the sacred war and in the restoration of the games placed him in favor and in view. Would it then not be between 590 and 560, the period

It is then natural to attribute to a Sicyonian sculptor the reliefs that decorate the edifice. It is true that one finds in the names traced by the brush on these slabs some characters, that appear peculiar to the archaic alphabet of Sicyon; but it is probable that these explanatory inscriptions were painted or engraved on the stone only after the slabs were set in place, and that one had at Delphi itself other occasions to give them; men ordinarily employed in such a case the alphabet in use in the sacred city; the workmen there charged themselves with this need.[1]

Note 1.p.458. Homolle. Bull.Corr.Hell. 1896.p.658.

There remains only one question to solve; that of the date that it is proper to assign to these sculptures. Men have desired to solve this problem by instituting a minute comparison between the metopes of Sicyon and those of Selinonte, not without introducing in the discussion the architeave of Assos;[2] but we do not believe that from these remarks can be derived anything decisive. When it has been established by ingenious comparisons, then the metopes of Sicyon seem tobe later than the reliefs of Assos, and at the same time than those of a certain Sicilian temple, what conclusions are deduced from the synchronism so established? This effort only succeeds if in the chronologic series so formed, one succeeds in finding somewhere a fixed point. Unfortunately there is none. Neither the temple of Assos nor the temples of Selinonte are dated; how are they to serve in determining the date of the monument compared to them?

Note 2.p.458. Homolle.Bull.Corr.Hell.1896.p.668-674.

With a lack of precise information, perhaps history will supply indications of value for the solution of the problem. It is known how Clisthenes, the most powerful and last of the Orthagorides freed Delphi and its sacerdotal aristocracy from their embarrassment caused by the hostility of Crisa and of Cirra; how as conqueror of those two cities after a war lasting ten years (600-590), he reorganized the Pythian games, and soon afterwards his team triumphed in the chariot race (582). Clisthenes was then in intimate relations with Delphi. The part that he had played in the recent struggle and in the reform of the games placed him in favor and in view. Would it then not be between 582 and 566, the probable

date of his death, that to perpetuate the memory of the Tip-
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erected and decorated by sculptures the edifice that occa-
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ted to the last quarter of the 6 th century, one has an im-
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ructed after the fall of the dynasty of the Orthagorides.
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cian acolite (Fig. 231). Megaris was at the north of the
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sons for believing it rather necessary to seek here the wo[illegible]
of a Peloponessian artist. This is first that Megara was a
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the treasury of Megara figurines of cedar wood overlaid wi[illegible]
gold, a Hercules in combat with the river Achelous under [illegible]
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ted in that epoch between Megara and the masters of the Pel-
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the valley of the Alpheus itself. There are further; not [illegible]

date of his death, that to perpetuate the memory of the glorious part that he had taken in these memorable events, he erected and decorated by sculptures the edifice that occuppies us? There is nothing in the style of the reliefs in question, that clashes with that conjecture; when one compares them to that frieze of Cnidos, which we have attributed to the last quarter of the 6 th century, one has an impression that they are possibly earlier than it, and on the other hand, would explain less that the treasury was constructed after the fall of the dynasty of the Orthagorides. When Sicyon, a very small city and without a harbor or commerce, no longer had at its head princes, whose enterprising spirit and wealth gave it an artificial importance, it almost disappeared from history.

Also from this middle of the century dates the groups in high relief, which at Olympia fill the pediment of a treasury in which an indication by Pausanias has permitted us to recognize the treasury of the Megarans;[1] they represent the combat of the gods against the giants. We have only fragments of these groups; we reproduce that which gives best the idea of the arrangement and style of the work, Zeus overthrowing a giant that wears the heavy armor of the Grecian hoplite (Fig. 231). Megaris was at the north of the isthmus; one of its ports looked toward the Cyclades and might have been open to Ionian artists; but there are reasons for believing it rather necessary to seek here the work of a Peloponessian artist. This is first that Megara was a Dorian city, like Argos, Sicyon and Sparta; there is also information furnished by Pausanias. There were preserved in the treasury of Megara figurines of cedar wood overlaid with gold, a Hercules in combat with the river Acheloos under the eyes of Zeus, Athena and Ares, figurines that passed as the work of the Laconian sculptor Dantas, pupil of Dipoinos and of Skyllis. We are thus informed of the relations that existed in that epoch between Megara and the masters of the Peloponessian school;[2] but it is especially by the study of the sculptures that the problem must be solved. The material of these is not the marble of the islands; it is limestone of lacustrine formation, whose quarry has been found in the valley of the Alpheus itself. There are further; not only

were these figures cut in the local stone, but they were c cut after the hoisting and placing of the blocks that support them.[3] The use of this material and this mode of execution accords badly with the hypothesis of the intervention of foreign workmen; they employ rather the aid of workers attached to the workyards of Olympia.

Note 1.p.460. Pausanias.VI,19-12,13. On the age of these sculptures, see Treue in Olympia. Vol. II9 of text. He believes them more ancient than those of the old temple of Athena constructed by Pisistratos on the Acropolis of Athens.

Note 2.p.460. The Laconian steles recall by their execution a curious relief discovered at Chalcedon on the Bosphorus, a colony of Megara. However fragmentary it may be today, one recognizes Zeus between the Ilithyes at the instant preceding the birth of Athena.(S. Reinach. Un bas-relief i inedit du musee de Constantinople, in Rev. des etud.grecs. 1901, p.127-135. Pl. I).

Note 3.p.460. G. Treue in Olympia. Text. vol.III, p. 11.

Finally, the style of these reliefs is indeed that which we must expect to find in the work of one of those Laconian or Argive sculptors that worked around Olympia, as the Ionian artists did around Delos. There are gaps of conjectural parts in the restorations that have presented the entirety of the decoration of this pediment;[1] yet one divines a wisely weighed composition, one of those rhythmic arrangements for which the masters of these schools had a taste and an aim from the first hour. As for the execution, it allows i itself to be appreciated and defined with more certainty. The sculptor did not seek the refinement of a minute rendering. The character that he wished to give to his short figures modeled in large planes is that of a vigor expressed by energy of movement. The effect was again enhanced by a violent polychromy. The figures rose in red from a blue ground.

Note 1.p.461. Olympia. Plates. Vol. III, pl. III.

There have been found very recently in Argolis some remains of another of these decorative entireties, in which the sculptor made himself the assistant of the architect.[2] These are the metopes of the frieze of the temple at Mycene erected in honor of Athena on the ruins of the palace of t

the ancient kings.[3] The slabs have been broken into pieces to small for one to divine the subjects of the sculptures. The proportions of the figures appear to have been made quite slender, that indicates a work at least contemporary with the metopes of the treasury of Sicyon; but on a well preserved head of a woman is found that rectangular form of face noted on the oldest monuments of Dorian art, and that face is enclosed between the two pyramidal masses of hair that accompany it on the old statue of Tegea (Fig. 232).

Note 2.p.461. Kourotis. Porossculpturen aus Mykenae. (Jahrb.d.K.d.Arch.Inst.1901.p.18-22, 5 figs. in text).

Note 3.p.461. Histoire de l'Art. Vol. V. p.346.

The monuments that we have just studied nearly all have a more or less correct birth certificate, if one can so speak. Here the inscription reveals the origin. There almost certain indications are furnished by what we know of t the material employed or of the edificce to which belonged the relief or the statue. Also sometimes it is the style i itself of the piece that removes all doubts. The case is no longer entirely the same for some worxs of the bronze-worker. Bronze lends itself to transportation for great distances, and these monuments no longer have a character as decided as those in which we have believed that we recognized the mark of the art of the Cretan masters and of their first p pupils; the qsestion is proposed of knowing whether there is not some trace there of other lessons received and of other influences.

For example, see a little bonze head that is assured to have come from Cythera (Fig. 233). It was at first described as a male head;[1] but it seems more probable that it belonged to a female statue. Compare it to other nearly contemponaneos works, such as the head of Meligou (Fig. 220) and a bearded head found at Olympia (Fig. 235); you cannot fail to be struck by the difference. This is not only in the absence of the moustache or beard; the artist has desired to place here more flesh on the bones, flesh more tender and plump, like female flesh. Perhaps we have there a fragment of a statuette of Aphrodite, who was adored at Cythera. What would justify this conjecture is the resemblance noted between this head from Cythera and that which decorates the

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the remarkable study that he devoted to this head.(Arch.

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The head from Olympia is the product of an art that exer-
cised its talent with more ease and [illegible]
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a certain air of mild gravity diffused in the entire featu-
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ideal type, that of Zeus, the great god of Olympia. This ar-
tist has a truly adroit and assured hand. One notes here t
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brow, the work on the hair, the fine chiseling that indivi-
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the double hand that holds the mass in its complex knots
where it falls behind. The moustache and beard are treated
with no less care and precision. Such a work cannot be ear-
lier than the last years of the 6 th century, if it does n
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are qualities of mastery, that we have not found again in
the authentic works of the sculpture of Peloponessus. Does
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resemblance, and that one cannot establish between them an
relationship? We do not think so. Doubtless on these heads
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ly apparent in the bronze from Olympia. The sculptor has
there given everywhere to the forms the slightly dry fi-
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brow and cheek bones where the skin is stretched over the
bones; also see the contour of the eyelids and that of the
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under the short beard the structure of the jaw and that of
the chin.

archaic coins of another city, Cnidos, where the same goddess had one of her most venerated sanctuaries (Fig. 234).[2]

Note 1.p.408. This was at first the feeling of Brunn in the remarkable study that he devoted to this head.(Arch. Zeit.187_.p.20-28); but he changed his opinion on this subject. (Athen.Mitt.1882,p.118).

Note 2.p.463. von Sallet, in Numism.Zeit.Vol.IX,p.141.

The head from Olympia is the product of an art that expressed its thought with more ease and freedoma(Figs. 235, 236). By the happy arrangement of the hair and beard as by a certain air of mild gravity diffused in the entire features, one divines the effort made by the artist to render an ideal type, that of Zeus, the great god of Olympia. This artist has a truly adroit and assured hand. One notes here t the two rows of spiral curls that enclose the temples and brow, the work on the hair, the fine chiseling that indicates the waves on the top of the head, and the suppleness of the double band that holds the mass in its complex knots where it falls behind. The moustache and beard are treated with no less care and precision. Such a work cannot be earlier than the last years of the 6 th century, if it does n not belong to the first ones of the 5 th.

In that head to a higher degree than in the preceding one are qualities of mastery, that we have not found again in the authentic works of the sculpture of Peloponessus. Does this mean that between these and our two bronzes may be any resemblance, and that one cannot establish between them any relationship? We do not think so. Doubtless on these heads the face is less heavy and massive than it was at the beginning; but the artists that modeled the cheek bones are indeed the pupils and successors of the rude workmen, that chiseled in tufa the colossal head of Hera. This is especially apparent in the bronze from Olympia. The sculptor has t there given everywhere to the forms the slightly dry firmness, that they have on the face of a man not fatty. See the brow and cheek bones where the skin is stretched over the bones; also see the contour of the eyelids and that of the mouth, that is straight with thin lips. One even divines u under the short beard the s.ructure of the jaw and that of the chin.

In the fragment from Cythera, greater differences are to [illegible]
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plex apparatus of the malar and maxillary bones.

One is then right to attach these two bronzes to the sec-
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of the ancient schools of Peloponnesus. Yet one remark is
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not found the like in the figures that issued from the work-
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ized in the work pursued during two centuries by each gener-
ation of artists, being advised of the procedures introduc-
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to manifest itself here at the same time that is affirmed
the persistence of the methods transmitted in the workshops
of Sparta and of Argos, certain tendencies that until then
remained foreign to the Dorian schools. To give a reason
for this new element, it is perhaps necessary to recollect
that Ionian artists, like Theodore of Samos and later Bath-
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were much admired there. Then to the examples which they had
given in those surroundings might be attributed that seeking
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Cythera and from Olympia doubtless did not succeed in effa-
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ed some charm and tempered its austere severity in a certa-
in measure.1

*Note 1.p.484. Thus in a statuette of bronze of the so-cal-
led type of the archaic Apollos, found at Olympia, Furtwän-
gler sees a work executed by a Peloponnesian sculptor, the*
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scarcely an exception, that have come to us without the de-

In the female head from Cythera, however different may be the appearance of the whole, one finds something of the same mode of interpretation. Observe the width of the chin and the breadth of the lateral plane of the cheeks, such as you will perceive when you look at the side of the figure; there again beneath the roundness of the flesh one views the complex apparatus of the malar and maxillary bones.

One is then right to attach these two bronzes to the series of too rare works, that represent the efforts and taste of the ancient schools of Peloponessus. Yet one remark is to be made; these two heads are lighted as if by a first r ray and commencing gleam of grace and beauty; now we have not found the like in the figures that issued from the workshops of the peninsula. Is it proper to explain this difference alone by the progress, that could not fail to be realized in the work pursued during two centuries by each generation of artists, heirs advised of the procedures introduced and the results obtained by their predecessors? It appears to manifest itself here at the same time that is affirmed the persistence of the methods transmitted in the workshops of Sparta and of Argos, certain tendencies that until then remained foreign to the Dorian schools. To give a reason for this new element, it is perhaps necessary to recollect that Ionian artists, like Theodore of Samos and later Bathycles of Magnesia, came to produce at Sparta works, that w were much admired there. Then to the examples which they had given in those surroundings might be attributed that seeking of those elegancies in execution, that in the two heads from Cythera and from Olympia doubtless did not succeed in effacing the originality of Dorian sculpture, but still displayed some charm and tempered its austere severity in a certain measure.[1]

Note 1.p.465. Thus in a statuette of bronze of the so-called type of the archaic Apollos, found at Olympia, Furtwängler sees a work executed by a Peloponessian sculptor, who was inspired by an Ionian model.(Neue Denkmäler antiken Kunst. 1897. p.118-122, pl. II).

What results from the enumeration of the works that we h have found mentioned in the authors, and of all those with scarcely an exception, that have come to us without the ar-

artist's ones, during the archaic age of Sparta, Argos and Sicyon were in the Peloponnesus the three cities in which the arts of sculpture were most in honour; but in the second half of the century Sparta ceased entirely to the second a stage as a centre of production. Power was not here exerci-sed there, as at Samos and Naxos, at Sicyon and Athens, by one of those families of tyrants, most marked in the history of politics and their favourite the most advantageous use of extraordinary opulence, and a sure method of dazzling a and charming the people, these pleasures than its sculpture. On the other hand, about that time all ambitions at Sparta w were turned to conquest and the maintenance of a political supremacy, that rancour lasts till the foundation of the mar-itime empire of Athens. Sparta continued then to attract to herself foreign artists to build and ornament her principal edifices; but it is particularly thus that she contributes to the progress of art. Of these remains the workshops there in which were manifestly images in relief in the local marb-le, to ensure the survival of the models of her aristocracy, no school worthy of the title was founded. The name of no Laconian sculptor has been oppressed in the inscriptions or has left a trace in the history of statuary.

It is not the same with Argos. The excavations of Delphi have revealed the name of an Argive sculptor, Polymedes, a and it is also believed, the name and signature of another sculptor of the same origin on one of the reliefs of the treasury of Delphi; but it is particularly by the ancient writers that we are informed of its importance, that the school of Argos assumed about the end of the century with Ageladas. We considered sufficient that tradition have his majority the three greatest sculptors of the succeed-ing age, Polycleitus of Argos, Myron of Eleutherae and Phid-ias of Athens. We do not want to discuss the value of that tradition here; but from the fact even of the relations sup-posed between the masters in question and Ageladas, it is permissible to infer, that the latter had attained to a high degree of reputation and of authority in particular in the first quarter of the 5 th century. Yet already in the last years of the preceding century Ageladas was in full activi-ty, though doubtless very young. This we know by the dates of the victories obtained at Olympia, which he was

artist's name, during the archaic age of Sparta, Argos and Sicyon were in the Peloponesasus the three cities in which the arts of sculpture were most in honor; but in the second half of the century Sparta passed entirely to the second p place as a centre of production. Bower had not been exercised there, as at Samos and Megara, at Sicyon and Athens, by one of those families of tyrants, that sought in the luxury of buildings and their decoration the most advantageous use of extraordinary opulence, and a sure method of dazzling a and charming the people, whose rights they had usurped. On the other hand, about that time all ambitions at Sparta w were turned to conquest and the maintenance of a political supremacy, that should last till the foundation of the maritime empire of Athens. Sparta continued then to attract to herself foreign artists to build and ornament her principal edifices; but it is particularly thus that she contributes to the progress of art. If there remain the workshops there in which were cut their images in relief in the local marble, to honor the burial of the criefs of her aristocracy, no school worthy of the title was founded. The name of no Laconian sculptor has been preseeed in the inscriptions or has left a trace in the history of statuary.

It is not the same with Argos. The excavations of Delphi have revealed the name of an Argive sculptor, Polymedes, a and it is also believe, the hand and signature of another sculptor of the same origin on one of the reliefs of the treasury of Cnidos; but it is particularly by the ancient writers that we are informed of the importance, that the school of Argos assumed about the end of the century with Ageladas. He acquired sufficient fame that tradition gave him as pupils the three greatest sculptors of the succeeding age, Polycletos of Argos, Myron of Eleutheres and Phidias of Athens.[1] We do not have to discuss the value of that tradition here; but from the fact even of the relations supposed between the masters in question and Ageladas, it is permissible to infer, that the latter had attained to a high degree of reputation and of authority in particular in the first quarter of the 5 th century. Yet already in the last years of the preceding century Ageladas was in full activity, though doubtless very young. This we know by the dates of the victories obtained at Olympia, which he war---

which he was charbed with commemorating. Those dates range between 520 and 511.[1] No original work of Ageladas is preserved, there has been indicated no later work, that there is reason to regard as a copy of the statues attributed to him. There were by him at Olympia several statues of athletes and of victors in the chariot races; there is also cited two images of Zeus, probably larger than nature, one at Egion of Achaia and the other in Messenia on Mt. Ithome.[1] The latter is perhaps the sole work of Ageladas of which it is possible to form some idea; it is thought that a reduced image of it is on one of the Messenian tetradrachmas of the 4 th and 3 rd centuries B.C.(Figs. 237, 238). Ageladas seems appears to have resumed only the type created earlier, adding to it his knowledge and his style. This type is found in a statuette of bronze that is thought should be attributed to the last years of the 7 th century, because of the rudeness of its execution (Fig. 239).[1] The eagle has disappeared, but the hole pierced in the left hand indicates that this hand bore an attribute. It is assured that this figurine was found in Pleoponessus, and what confirms the conjecture based on the source is the inscription in the Dorian dialect read on the base; it is particularly the form of the head and the breadth of the bust. The anatomical details of the back, chest and abdomen were summarily traced with the graver after casting.

Note 1.p.466. For Polecletus and Myron, Pliny. H.N.XXIV. 55, 57. For Phidias, there is only the evidence of scholiasts and lexicographers.(Scholiast of Aristophanes on verse 504 of the Frogs; Suidas, see the work of Peladas; Tzetzes. Chil.VII.929; VIII, 325.

Note 1.p.467. Pausanias. VI, 8-6; 10-6; 14,11.

Note 1.p.487. The same. VII, 24-1; IV, 33-2.

Note 1.p.469. Fröhne. Collection d'antiquities du compte M.Tyskiewisez. 1898. Pl. XIV.

It has bben thought possible to attribute to Ageladas the creation of types whose originals have perished, but of which we have imitations in many works of the archaistic sculptors of the 1 st century A.D., and especially those that recall the statue of an athlete, where is read the name of Stephanos, pupil of Pasiteles [2] on the trunk of a tree serving as

as a support. [illegible]
on a single leg the entire weight of the body [illegible]
ure so as to show the body as at ease and in repose as it
would be in the vertical position.[2] It is believed that a
variant of this same type, a little more recent, is found
in a bronze statuette discovered at Ligourio in the middle
of Argolis, not far from the Epidaurian Hieron of Asklepios.
Before Polycleitos, Ageladas had already sought to determine
the normal proportions that form manly beauty. He did esta-
blish the first canon, that in certain respects would be li-
ke the canon of Polycleites. We shall not stop to discuss
here these hypotheses, however probable they appear, but
to reproduce and describe the bronze of Ligourio. According
to the statement of the critic that indicates its importance,
this statuette and the lost model of the marble of Stephanos
could be later than the second Median war. We shall have oc-
casion to return to Ageladas when we trace the picture of
the progress made by Argive sculpture between the years
430 and 450.

Note 2. p.169. Collignon. Histoire etc. Vol. II. p.680,681;
fig. 348.

Note 3. p.169. Furtwaengler. [illegible] Berlin. 1891.

An epigram of the Anthology celebrates a group of three
muses, one of the figures being by Ageladas, while the two
others were executed by the Sicyonian sculptors, Aristocles
and Kanachos.[1] These were then contemporaries with the Ar-
give master. They belonged to a family, a sort of dynasty
of artists originally from Crete, who during the entire 6-
th century opened at Sicyon workshops for sculpture, from
which some famous works spread in all Greece. First Aris-
tocles came from Cydonia to establish himself in that city,
where his contemporaries, Dipoinos and Skyllis, had left some
of their most esteemed statues. He had there as successor
his son Kanachos, then his two grandsons, one of whom Aris-
tocles, took the name of his ancestor in accordance with a
very common custom, while the other took the name of Kanach-
os. We attribute to the elder one shown at Olympia a
group representing Heracles fighting with an Amazon on hor-
seback.[2] By Kanachos, there was in the Acropolis at Thebes

as a support. Ageladas furnished the example of supporting on a single leg the entire weight of the nude and erect figure so as to show the body as at ease and in repose as it could be in the vertical position.[3] It is believed that a variant of this same type, a little more recent, is found in a bronze statuette discovered at Ligourio in the middle of Argolis, not far from the Epidaurian Hieron of Asklepios. Before Polycletos, Ageladas had already sought to determine the normal proportions that form manly beauty; he had sketched the first canon, that in certain respects would be like the canon of Polycletes. We shall not stop to discuss here these Hypotheses, however probable they appear, nor t to reproduce and describe the bronze of Ligourio. According to the statement of the critic that indicates its importance, this statuette and the lost model of the marble of Stephans would be later than the second Median war. We shall have occasion to return to Ageladas when we trace the picture of the progress made by Grecian sculpture between the years 480 and 450.

Note 2.p.469. Collignon. Histoire etc. vol. II.p.660,661; Fig. 346.

Note 3.p.469. Furtwängler. Eine argivische Bronze. (50 th Program,zur Winkelmannsfeste. Berlin. 1890. p.125-152).

An epigram of the Anthology celebrates a group of three muses, one of the figures being by Ageladas, while the two others were executed by the Sicyonian sculptors, Aristocles and Kanakhos.[1] These were then contemporaneous with the Argive master. They belonged to a family, a sort of dynasty of artists originally from Crete, who during the entire 6 th century opened at Sicyon workshops for sculpture, from which soon issued works sought in all Greece. First Aristocles came from Cydonia to establish himself in that city, where his compatriots, Dipoinos and Skyllis, had left some of their most esteemed statues. He had there as successors his son Cleoitas, then his two grandsons, one of which Aristocles, bore the name of his ancestor in accordance with a very common custom, while the other made the name of Kanakhos famous. By Aristocles the elder was shown at Olympia a group representing Hercules fighting with an Amazon on horseback.[2] By Cleoitas, there was in the Acropolis at Athens

a warrior putting on his helmet.[3] In the Altis was preserved a group of Zeus and Ganymede, whose author was Aristocles Jr.

Note 1.p.470. Anthologia Graeca. II. 15-35.

Note 2.p.470. Pausanias. V. 23-11.

Note 3.p.470. The same. VI. 20-14.

Note 4.p.470. The same. VI. 24-5.

All these works were bronze statues, that bearing the signature of Cleoitas had its nails covered by silver. On the contrary, we are told that certain statues by Kanakhos were in marble.[5] Thebes possessed by him an image of Apollo carved in cedar, and Sicyon a seated Aphrodite of gold, i.e., doubtless of gilded bronze and ivory.[6] He was an artist of very varied abilities, to whom the procedure of chryselephantine statuary introduced in Peloponessus by Cretan masters was no less familiar than the technics of Marble, and which the honor belonged to the island sculptors. Yet bronze seems to have been preferred by Kanakhos; he used bronze when he had to execute for one of the most venerable temples of Greece, that of Didyma near Miletus, the statue of Apollo Philesios, that statue whach had such a s.range fortune. A few years after the time that it was placed in the sanctuary, at the capture and sack of Miletus, it was carried off by Darius to Susa with the rest of the bootyL it only returned two centuries later, sent by Seleucos Nicator to the descendants of those, that had formerly ordered it from the old Sicyonian master.[1]

Note 5.p.470. Pliny. H.N. XXXVI. 41.

Note 6.p.470. Pausanias. IX.10-2; II, 10-4.

Note 1.p.471. The same. I,16-3; VIII,46-3.

By the texts and the coins of Miletus on which seem to h have been represented that statue so venerable by its antiquity as by its singular adventures, one can form an idea sufficiently accurate of the Apollo Philesios. It is known from Pliny, that it was nude and that one of its hands supported the image of a fawn.[1] As indicated by an autonomous coin of Miletus, that was the right hand, open and extended much in front; the left hand held the bow (Fig. 240). It is the same on a coin of Miletus struck under Marcus Aurelius. (Vignette at end of Chapter). The statue must have been sensibly larger than nature. This results from the proportion

[illegible]
[illegible]
[illegible]
edifice in which the image was placed at the back of the c
ella. (Fig. 241).

Note 1.p.479. We do not attempt to explain the phrase in [illegible] ensured the equilibrium of the town. Perhaps there is only an error made by Pliny, as suspected by E. Sellers and an alteration in the text. Pliny did not well understand the author that he copied, and a copyist being encouraged by [illegible] ducing into his manuscript a correction, that only served [illegible]

Several figures have been indicated, two of which came from the vicinity of Miletus, on which men have relied as reductions of the celebrated statue, otherwise very medio- [illegible] from Etruria (Fig. 242). It is of very careless work; but the fawn still remains in the right hand and the left is pierced by a hole in which is placed the bow.

[illegible]

It is particularly due to that intermediate, that one has been able to recognize a copy of the same original in a bronze possessed by the museum of the Louvre, the Apollo called of Piombino (Plate XI). The attributes have disappeared; but one divines them by the pose of the hands. There, as in the rest of the figure, the pose is entirely similar to [illegible] that the execution is here very careful. There is the work of a founder not contented to reproduce the general attitude of his model; he appears to have preserved to the virile [illegible] carries the head and body slightly forward in a slow walk. [illegible] brow, on which they terminate in two rows of small curls. [illegible] in form of a queu ending in a rosette. The chest is [illegible]

attributed to it by the engraver of the coin, on a medallion of bronze struck in the time of the Gordians; the head of the god there seemed nearly to touch the vault of the small edifice in which the image was placed at the back of the c cella.(Fig. 241).

Note 1.p.472. We do not attempt to explain the phrase in which Pliny describes the mechanism, that according to him ensured the equilibrium of the fawn. Perhaps there is both an error made by Pliny, as suspected by E. Sellers and an alteration in the text. Pliny did not well understand the author that he copied, and a copyist being embarrassed by this confused description, attempted to clear it by introducing into his manuscript a correction, that only served to make the passage more obscure.

Several figures have been indicated, two of which came from the vicinity of Miletus, on which men have relied as reductions of the celebrated statue, otherwise very mediocre.[2] This is again what is found in a statuette that came from Etruria (Fig. 242). It is of very careless work; but the fawn still remains in the right hand and the left is pierced by a hole in which is placed the bow.

Note 2.p.472. Rayet. Etudes d'archaeologie et l'art. 1888.p.104.

It is particularly due to that intermediate, that one has been able to recognize a copy of the same original in a bronze possessed by the museum of the Louvre, the Apollo called of Piombino (Plate XI).[3] The attributes have disappeared; but one divines them by the pose of the hands. There, is in the rest of the figure, the pose is entirely similar to that defining the presence of the fawn. The difference is that the execution is here very careful. There is the work of a founder not contented to reproduce the general attitude of his model; he appears to have preserved to the virile f form the character that it presented in the sanctuary of Miletus. "Nude and erect, the god advances the left leg and carries the head and body slightly forward in a slow walk. On the top of the head the hair is short, combed toward the brow, on which they terminate in two rows of small curls. They fall on the nape behind in an abundant mass, and end in form of a queu ending in a rosette. The chest is project-

[illegible]
[illegible]
[illegible]
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[illegible]
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[illegible]
[illegible]
of an inscription inlaid in letters of silver on the instep
[illegible]
[illegible]
to the goddess Athena.[2]

Note 3.p.472. For the history of this statue and the list of ancient works that have been devoted to it, see De Longperier. Notice des bronzes antiques. etc. 1868.No. 69.

[illegible]

[illegible]

[illegible] ten at Sicyon. Those letters in silver detached from the [illegible] ils noted on the figure of a warrior, which Cleoites, the father of Kanachos, had furnished to the Acropolis of Athens [illegible] artist to enliven the image by the white of the precious metal and by the clear tones of the copper, at the same time that the inlaid eyes gave more life to the face; in the [illegible] [illegible] ze had been carried to the last perfection. On the other hand, [illegible] of the details, there is that just proportion, that the solidity of the construction and that care for anatomical truth which has appeared to us to characterize the style of the [illegible] [illegible] [illegible] [illegible] ntl Palestlos executed at Sicyon by some one of the artist [illegible]

projecting and broadly modeled. The abdomen is lean and flat; the legs are dry and nervous; their muscles are vigorously indicated. The arms are attached high and remain close to the body. The eyes are vacant; they were fitted by eyeballs and pupils, or a dark metal may have been inlaid in ivory or silver. The eyelids, lips and nipples of the breast are inlaid in red copper."[1] An unskilful restoration of the left foot dates back in antiquity, and destroyed the beginning of an inscription inlaid in letters of silver on the instep; one can only read the two last lines, which attest that this bronze formed a part of the tenth of the booty consecrated to the goddess Athena.[2]

Note 3.p.472. For the history of this statue and the list of ancient works that have been devoted to it, see De Longperier. Notice des bronzes antiques. etc. 18.8.No. 69.

Note 1.p.473. Rayet. Etudes drArch. et Art. p. 166.

Note 2.p.473. Athenaiai Dekatan.

This inscription is written in the dialect spoken and written at Sicyon. Those letters in silver detached from the black of the bronze make one recall that silvering of the nails noted on the figure of a warrior, which Cleoitas, the father of Kanakhos, had furnished to the Acropolis of Athens. There must have been refinement in the method taken by the artist to enliven the image by the white of the precious metal and by the clear tones of the copper, at the same time that the inlaid eyes gave more life to the face; in the work on the hair is a true virtuosity with the tool. Such a work could only be from a workshop in which the technics of bronze had been carried to the last perfection. On the other h hand, in the presentation of the whole as in the rendering of the details, there is that just proportion, that the solidity of the construction and that care for anatomical truth, which has appeared to us to characterize the style of the sculptors of the Peloponessus; but here the severity of this precision is illumined by a ray of elegance; this youthful and healthy body has its grace, one wanting in the preceding works. Everything thus concurs in causing it to be believed, that in the Apollo of Piembino we have a replica of the Apollo Philesios executed at Sicyon by some one of the artists, that Kankhos and Aristocles had trained in the practice of

[illegible]
[illegible]
ially celebrated for bronze statues.

[illegible]

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[illegible] able to harmonize it with the judgment given by Cicero on the statues of Kanachos. They are too stiff, he says, to [illegible] [illegible] ness is not traced in the bronze of the Louvre; one scarce- [illegible] slightly restricted movement of the arms and in the entire- [illegible] tion of cast form is here very wise and free. If one accept[illegible] [illegible] [illegible] to admit that the bronze was cast at Sicyon only 20 or 30 years after Kanachos had created his Apollo Philesios for Miletus [illegible] as a copy of the original, that one could believe lost to Greece, but a copy slightly rejuvenated in the taste of the day. The work then executed would have benefited by the pro- [illegible] [illegible]

[illegible]

Whatever may be in this conjecture, what is certain is, [illegible] and a school of sculptors, whose fame extended in all Greece [illegible] the pupils trained by Kanachos and Aristocles, continued [illegible] [illegible] [illegible] [illegible] ous, the sculptor of Alexander.

[illegible]

the profession in which they excelled. Tradition gave to t the two brothers an entire posterity of pupils,[2] all especially celebrated for bronze statues.

Note 1.p.474. Pausanias. VI, 9-1.

Note 2.p.474. The same. VI, 8-11; 9-8.

However probable may be this hypothesis, one has some trouble to harmonize it with the judgment given by Cicero on the statues of Kanakhos. They are too stiff, he says, to f faithfully render the appearance of the body.[3] This stiffness is not traced in the bronze of the Louvre; one scarcely feels there a last remnant of archaic awkwardness in the slightly restricted movement of the arms and in the entirely symmetrical arrangement of the hair; but the enterpretation of that form is here very wise and free. If one accepts like the words of a gospel the estimate of the Roman orator, there is only one means of escaping embarrassment, which is to admit that the bronze was cast at Sicyon only 20 or 30 years after Kanakhos had created his Apollo Philesios for Miletus and His Apollo Ismenios for Thebes. One statue would indeed be a copy of the original, that one could believe lost to Greece, but a copy slightly rejuvenated in the taste of the day. The work then executed would have benefited by the progress that sculpture had realized during the first quarter of the 5 th century.

Note 3.p.474. Cicero. Brutus. XVIII,70.

Whatever may be in this conjecture, what is certain is, that about the time of the Median wars, Sicyon like Argos had a school of sculptors, whose fame extended in all Greece. The school of Argos with Polycletes, and that of Sicyon with the pupils trained by Kanakhos and Aristocles, continued especially to employ metal for expressing and popularizing t their conceptions; but it was Sicyon, that about the end of the 4 th century will give to the Grecian world the most f fertile and most illustrious of its bronze-workers, Lysippus, the sculptor of Alexander.

One may be astonished to not see Corinth mentioned beside Argos and Sicyon, as one of the promoters of progress in sculpture, especially when he recalls the vogue enjoyed by Corinthian bronze in antiquity. This is because if the ancients attributed to Corinthians the invention of certain

[illegible][1] [illegible]
[illegible]
[illegible]
turned rather to what we term the industrial arts than toward great art, and there is not a single figure or even a [illegible] [illegible] [illegible] [illegible] [illegible] we wish to mention the coffer of Cypselos. It was so called because it passed as having concealed from the blows of murderers, [illegible][3] [illegible] ted it in the temple of Hera at Olympia, where Pausanias again saw it.[2] The surfaces were covered by very numerous figures, some of which were carved in the wood itself and others were inlaid in ivory and gold. Distributed in long bands analogous to the zones of the most ancient ceramics, [illegible] different myths. As on the painted vases, the names of the [illegible].

Note 1.p.470. Pliny. H.N.XXXIV. 151, 152.

Note 2.p.475. Herodotus. V, 92.

[illegible]

This work was certainly earlier than the year 582, that saw the fall of the Cypselides: but did it date from the first years of the 7 th century as the exegetes of the temple pretended, or as modern criticism is inclined to believe only from the reign of Periander (629-585)? One cannot say. no more than he can arrive at determining with certainty from the description of Pausanias, the order in which were distributed on the panels offered by the surfaces of the chest, the different scenes enumerated by that author. Archaeologists have frequently undertaken to restore the decoration of the coffer of Cypselos: but this is a sport of [illegible] [illegible] of learned men, rather than to furnish the historian of the arts of Greece with data, from which he can derive a real and durable benefit.[1]

[illegible]

procedures, for example, that of modeling clay,[1] they do not cite the name of a single celebrated sculptor to which that gave birth. The activity of Crinthians appears to have been turned rather to what we term the industrial arts than toward great art, and there is not a single figure or even a single fragment by which one can judge of the style and skill of its workmen. One is even ignorant if there was a Corinthian artist, that had executed the sole archaic monument of some importance, whose memory is attached to Corinth; we wish to mention the coffer of Cypselos. It was so called because it passed as having concealed from the blows of murderers, who sought the future tyrant, then a child of little age.[2] It was a cedar chest; the Cypselides had consecrated it in the temple of Hera at Olympia, where Pausanias a again saw it.[3] The surfaces were covered by very numerous figures, some of which were carved in the wood itself and others were inlaid in ivory and gold. Distributed in long bands analogous to the zones of the most ancient ceramics, these figures represented scenes borrowed from the most different myths. As on the painted vases, the names of the personages were inscribed over their heads.

Note 1.p.475. Pliny. H.N.XXXIV. 151, 152.

Note 2.p.475. Herodotus. V, 92.

Note 3.p.475. Pausanias. V, XVII-XIX.

This work was certainly earlier than the year 582, that saw the fall of the Cypselides; but did it date from the f first years of the 7 th century as the exegetes of the temple pretended, or as modern criticism is inclined to believe, only from the reign of Periander (629-585)? One cannot say, no more than he can arrive at determining with certainty f from the description of Pausanias, the order in which were distributed on the panels offered by the surfaces of the chest, the different scenes enumerated by that author. Archaeologists have frequently undertaken to restore the decoration of the coffer of Cypselos; but this is a sport of the mind, which serves to illumine the erudition and ingenuity of learned men, rather than to furnish the historian of the arts of Greece with data, from which he can derive a real and durable benefit.[1]

Note 1.p.476. In 1892, Collignon gave a list of such studies

devoted to this subject, that deserves to [illegible] of attention. (Histoire de la sculpture grecque. Vol. I, p. 94, note 2). We add thereto the indication of the most recent work in which the subject has been treated in its entirety; F. Stuart Jones. The Chest of Cypselus, with a Note on which is shown the restoration. (Jour. Hell. Studies. 1894. p. 55-58, pl. 7). Also see Furtwängler. [illegible] (Meister werke, p. 723-732. 1893), and an article of Studniczka [illegible] Lade. (Jahrb. 1884. p. 51-54).

4. General Characteristics of Dorian Sculpture.

If we have chosen well our examples, and have known how to place in the light the most prominent characteristics of the works, that we have reviewed, some idea must already have been formed of [illegible] of the art that Greece gave to the Peloponnesus. Yet perhaps there will be profit in returning to that idea, in grasping it as closely as possible. All sculpture of central Greece is anonymous, and it is the same for the Grecian colonies of [illegible], without history indicating that there ever was in those countries a school of sculpture that lived an independent life and had some silence. What is known by the texts and what the examination of the monuments has confirmed is that foreign artists were often called there [illegible]. It has been believed that by certain signs is recognized the aid of Ionian [illegible], that to us seem inspired by examples from Ionia. We have applied ourselves to define the taste and execution of the sculptures of eastern Greece and of the Cyclades. In order that the search in which we are now engaged may end, it is necessary for us to present a definition no less clear, of the characteristics of the style of the Dorian schools of Peloponnesus.

What from the first seems to have attracted the attention of the Dorian sculptor, when he began to measure with the eye the human body, are the relations of position and of [illegible] the different parts of the figure; he understood that the constancy of these relations [illegible]

devoted to this monument, that appeared to him most worthy of attention.(Histoire de la sculpture grecque. Vol. I,p. 94,Note 2). We add thereto the indication of the most recent work in which the subject has been treated in its entirety; H. Stuart Jones. The Chest of Cypselos, with a palte on which is shown the restoration.(Jour. Hell. Studies.1894.p. 30-80,pl.I). Also see Furtwängler. Der Kypseloskasten. ((Meister werke,p.723-739. 1893), and an Article of Studnicza, Heracles bei den Leichenspielen des Pelias auf den Kypseloslade. (Jahrb. 1894. p.51-54).

4. General Characteristics of Dorian Sculpture.

If we have chosen well our examples,and have known how to place in the light the most prominent characteristics of t the works, that we have reviewed, some idea must already h have been formed of the technics and of the special genius of the art that Crete gave to the Peloponessus. Yet perhaps there will be profit in returning to that idea, in grasping it as closely as possible. All sculpture of central Greece is anonymous, and it is the same for the Grecian colonies of southern Italy and Sicily, without history informing us that there ever was in those countries a school of sculptors, that lived an independent lifeand had some splendor. What is known by the texts and what the examination of the monuments has confirmed is that foreign artists were often called there by cities and by princes. We have more than once believed that by certain signs is recognized the aid of Ionian masters in European Greece. It remains to seek where were found the models of those local sculpturs, that do not seem inspired by examples from Ionia. We have applied ourselves to define the taste and execution of the sculptures of eastern Greece and of the Cyclades. In order that the search in which we are now engaged may end, it is necessary for us to present a definition no less clear, of the characteristics of the style of the Dorian schools of Peloponessus.

What from the first seems to have attracted the attention of the Dorian sculptor, when he began to measure with the eye the human body, are the relations of position and of p proportion perceived between the different parts of the figure; he understood that the constancy of these relations was particularly emphasized by the firmness of the under parts

forming the skeleton. [illegible]
[illegible]
[illegible]
one day to another. His principal care was to cause to be vividly felt beneath the covering muscles and skin, the framework whose strong members and connections are divined under the covering that conceals them from the eye that seeks them. This body that he sought to show under different aspects, he conceived as an edifice whose skeleton he must emphasize in the image presented, that rigid skeleton whose arrangement is nearly the same in all human beings of the same sex and race.

Here are the results deduced from this conception by an instinctive logic. In the work of this sculptor, the proportions of the figure never aim at slenderness; they are rather short and squat. In rather thickset men is best mar- [illegible] shoulders and that of the thorax. Likewise for the head. This artist does not seek, as others attempted after this [illegible] of the flesh. What he has applied himself to reproduce is the structure of the skull and of the various bones of the face. Preoccupied in establishing the internal layers of this structure, he almost forgot to extend over these solid elements the soft covering by which they are clothed in nature; see the colossal head of Hera, found at Olympia (Fig. 212). [illegible] ined to exaggerate the importance of the malar and maxillary bones; he gave to the cheek bones a very marked projection, [illegible] broad and full: its oval tended to the square (Figs. 212, 213), while by the effect of the same tendency the chest presented in front and back, surfaces approaching the rect- [illegible] VII, VIII).

One divines what attitudes would be preferred by the soul animated by that spirit. These would be such that best accord with the simplicity of the almost general formula, according to which he arranges his figures, and that will [illegible] lar parts. We have forgotten those very ancient statues o

forming the skeleton. He did not then attempt to render the superficial accidents of the flesh, that vary with individuals and often in the same person in a year, and almost from one day to another. His principal care was to cause to be vividly felt beneath the covering muscles and skin, the framework whose strong members and connections are divided u under the covering that conceals them from the eye that seeks them. This body that he sought to show under different aspects, he conceived as an edifice whose skeleton he must emphasize in the image presented, that rigid skeleton whose arrangement is nearly the same in all human beings of the same sex and race.

Here are the results deduced frog this conception by an instinctive logic. In the work of this sculptor, the proportions of the figure never aim at slenderness, they are r rather short and squat. In rather thickset men is best marked the strength of the bony system by the breadth of the shoulders and that of the thorax. Likewise for the head. T This artist does not seek, as others attempted after this epoch, to render the flexure and the movable suppleness of the flesh. What he has applied himself to reproduce is the structure of the skull and of the various bones of the face. Preoccupied in establishing the internal layers of this structure, he almost forgot to extend over these solid elements the soft covering by which they are clothed in nature; see the colossal head of Hera, found at Olympia (Fig. 212). In these conditions the sculptor could not fail to be inclined to exaggerate the importance of the malar and maxillary bones; he gave to the cheek bones a very marked projection, and much amplitude to the chin. Thus the face became broad and full; its oval tended to the square (Figs. 212, 213), while by the effect of the same tendency the bust presented in front and back, surfaces approaching the rectangular form (Figs. 210, 211).

One divines what attitudes would be preferred by the sculptor animated by that spirit. These would be such that best accord with the simplicity of the almost general formula, according to which he arranges his figures, and that will make sensible the balance and equal correspondence of similar parts. We have forgotten those very ancient statues by

[illegible] of this art. These
seated statues whose first models came from Crete. The col-
[illegible] to arouse the face into life [illegible]
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of the Branchides. What the sculptor seems to have proposed
is to build a sort of monument whose masses and main lines
are given by those of the human body reduced to essentials,
to what first caught the eyes. The Argive athletes of Delp-
hi are standing; but their bodies present themselves in fr-
ont in their entire development and between the two arms
in equilibrium. These statues came from an art more advanc-
ed than the image of Apollo; but they are no less constru-
after the same principle and on the same plan.

At the same time that he fashioned the statue in the roun-
[illegible]
reliefs required from him for the decoration of funerary st-
[illegible]
mon action, he could not fail to subject to the law of that
symmetry so dear to him. This is evidenced by the composit-
[illegible]
an sculptor, the reliefs of the treasuries of Sicyon and of
Megara as well as the Laconian steles. In all those images
[illegible]
Ionian reliefs; one feels there very frequently that the
artist has seized the first opportunity, or better stated,
the first pretext offered to him to reproduce an attitude
or gesture, that his eye had seized and been amused by at
the moment. On the contrary, here in the entire series of
compositions, the same theme is repeated with slight variat-
ions. In the funerary reliefs as in the mythological scenes
that ornament the friezes or pediment of the treasuries, the
[illegible]
of the architectural orders; this rhythm controls the arr-
angement of the personages and regulates their attitudes.
The lines always retain a certain rigidity..

The fabrication is manifest from the initial step. The
[illegible]
[illegible]
[illegible]

which we ascended to the very beginning of this art, those seated statues whose first models came from Crete. The chisel did not attempt to arouse the face into life and expression; it did not even think to indicate the sex under the drapery, as done in Ionia on several imiges of the avenue of the Branchides. What the sculptor seems to have proposed is to build a sort of monument whose masses and main lines are given by those of the human body reduced to essentials, to what first caught the eyes. The Argive athletes of Delphi are standing; but their bodies present themselves in front in their entire development and between the two arms in equilibrium. These statues came from an art more advanced than the image of Ageso; but they are no less constructed after the same principle and on the same plan.

At the same time that he fashioned the statue in the round, the sculptor endeavored to combine several figures in the reliefs required from him for the decoration of funerary steles and for the temples. The images thus engaged in a common action, he could not fail to subject to the lawsof that symmetry so dear to him. This is evidenced by the compositions, that we have thought could be attributed to the Dorian sculptor, the reliefs of the treasuries of Sicyon and of Megara as well as the Laconian steles. In all those images are much less of the unexpected and of freedom than in the Ionian reliefs; one feels there very frequently that the artist has seized the first opportunity, or better stated, the first pretext offered to him to reproduce an attitude or gesture, that his eye had seized and been amused by at the moment. On the contrary, here in the entire series of tombstones, the same theme is repeated with slight variations. In the funerary reliefs as in the mythological scenes that ornament the frieze or pediment of the treasuries, there reigns everywhere a severe rhythm, which recalls that of the architectural orders; this rhythm controls the arrangement of the personages and regulates their attitudes. The lines always retain a certain rigidity.

The fabrication is manifest from the initial step. The Dorian sculptor, instead of modeling his statue in the flat and endeavoring in reliefs to round his figures on the background, tends to flatten the body and to represent it by a

[illegible]
[illegible]
in wood has caused the workman to contrast; but the chisel seems to have remained faithful here longer than elsewhere, even when it treated tufa and marble. Why was this sort of routine freed more slowly in Peloponnesus than in Ionia or [illegible] interpretation of the living form, adopted from its first [illegible] renounced the rendering of the delicacy of the flesh, he entirely profited by simplifying his task in evolving abridged procedures. Due to the elimination of the detail, each plane cut by the tool represents and summarizes one of the surfaces of the body by characterising it by its points of support, and of its surfaces whose intestinable curves, una- [illegible] the thickness and indicate the direction of the different parts of this muscular structure by which are executed the [illegible] of the principal fronts and sides intersect each other and [illegible] these fields as a limit of dry and hard contour. Nowhere is that hardness carried so far as on the stele of Orchomenus; but something of it remains in the works of a less remote date and of freer labors.

[illegible] is then a difference, not entirely in the degree of professional skill and in the diversity of the materials employe[illegible] When they are before nature, the two sculptors have not se[illegible] with the same eyes. While having a just feeling for the fi[illegible] ed relations that connect all parts of the organism, the I[illegible] nian sculptor has particularly interested himself in the va[illegible] riety of the movements by which life is manifested, in the [illegible] especially struck the Dorian sculptor is the order of num[illegible] that the Divine architect has placed in his creations. Thus he created a tradition to which the Peloponnesian schools [illegible] des, the author of the two Apollos of Delphi (Pls.XI,XII, Fig. 228), is the precursor of Polycletes as the distant

series of smooth planes superposed on each other. Doubtless this mode of execution is explained by the habits that work in wood has caused the workman to contract; but the chisel seems tohhave remained faithful here longer than elsewhere, even when it treated tufa and marble. Why was this sort of routine freed more slowl: in Peloponessus than in Ionia or in Attica? Was not the persistence favored by a very careful interpretation of the living form, adopted from its first beginnings by the school in question? As soon as the artist renounced the rendering of the delicacy of the flesh, he entirely profited by simplifying his task in employing abridged procedures. Due to the elimination of the detail, each plane cut by the tool represents and summarizes one of the surfaces of the body by characterizing it by its points of support, and or its surfaces whose indefinable curves, unceasingly modified by voluntary or reflex movements, reveal the thickness and indicate the direction of the different parts of this muscular structure by which are executed the extension and flexure of the members. Those broad planes of the principal fronts and sides intersect each other and the ground at almost a right angle, which gives each of those fields as a limit of dry and hard contour. Nowhere is that hardness carried so far as on the stele of Chrysapha; but something of it remains in the works of a less remote date and of freer labors.

Between the art of Asian Greece and that of Peloponessus is then a difference, not entirely in the degree of professional skill and in the diversity of the materials employed. When they are before nature, the two sculptors have not seen with the same eyes. While having a just feeling for the fixed relations that connect all parts of the organism, the Ionian sculptor has particularly interested himself in the variety of the movements by which life is manifested, in the grace of the flesh and the richness of its blossoming. What especially struck the Dorian sculptor is the order of number that the Divine architect has placed in his creations. Thus he created a tradition to which the Peloponessian schools remained faithful until the classical age. Polymedes of Argos, the author of the two Apollos of Delphi (Pls. XI, XII), Fig. 226), is the precursor of Polycletes at the distance

of a century. The latter, whether born at Sicyon or Argos, will be the first with his square statues, as they were called, to undertake the systematic study of the human body.[1] Forst of all Greek artists, he will deteemine the proportions that the body must present to give an impression of beauty: he will attempt to establish a canon, as it is termed, a rule for forms.

Note 1.p.480. Pliny. H.N.XXIV, 56.

5. Italy and Magna Grecia.

The fable of Alpheus and Arethusa is well known. The waters of the Arcadian river and of the Syracusan spring, it is said, sought each other across the extent and in the depths of the sea; before losing themselves they met and mingled as in a kiss of love. In that charming myth is an entire part of historical truth. With the Peloponessus,, Magna Grecia and Sicily have ever had the most active and intimate relations. From one shore of the Adriatic to the other, they face each other and the ports see each other. If in Magna Grecia were flourishing Achaian cities, such as Sybaris and Crotona, other cities of equal importance like Tarente were Dorian; it was the same with the three most powerful States of Sicily, Syracuse, Agrigente and Selinonte. On the other hand, the language, institutions and customs of the Dorians dominated in the Peloponessus, where Sparta, a Dorian city in particular, possessed an uncontested supremacy. The groups connected together by these affinities of race and of idiom tended to approach each other and to agree in spite of distance, and thus the Greeks of the colonies in the West appear to have adopted as their preferred place of assembly that Olympia, where the Eleans presided over the games under the high protection of Sparta. Doubtless they were not forbidden to be present at the Nemean and Pythian festivals: but we have the proof of their preference for Olympia. The treasuries are known, that sort of chapels that cities desirous of glory held it an honor to erect in the vicinity of one of the illustrious sanctuaries, around which gathered every fourth year the scattered sons of the Hellenic nation.[1] Now at Delphi all treasuries mentioned by Pausanias were built by the Greeks of continental Greece, of the islands of the Ægean sea, or of the coast of Asia.

On the contrary, of the eight edifices of this kind mentioned for Olympia, four belonged to the cities of Italy or Sicily, Metaponte and Sybaris, Syracuse and Gela. The monuments by which they are surrounded are all of Dorian cities, Sicyon, Epidauros, Cyrene and Megara.

Note 1.p.481. Histoire de l'Art. vol. VII,p.401-412.Pl.XX.

For the first archaic age, there is known the name of but a single sculptor born in the Italian coast of the Adriatic, Clearchos of Rhegion. Tradition makes that artist the pupil either of Dipoinos and Skyllis or of Dedalus himself,[2] perhaps of a Corinthian, Encherios, who was trained in the school of two Spartan sculptors, Syadras and Chartas.[3] Men showed at Sparta a statue of Zeus attributed to Clearchos; it was made in the ancient manner of plates of bronze, hammered and fastened together by nails. Unfortunately, this statement remains isolated. Other sculptors that could have gone to the same source of technical instruction to benefit thereby their native cities, are unknown to us, either by history or by the monuments. For all the sculpture of the western Greeks is not one signature of an artist. Then there is only one means of penetrating the secret of its origins and its relations, which is to study them in itself, in its procedures of execution and in its style.

Note 2.p.481.Pausanias. VI, 17-1.

Note 3.p.481.The same. VI, 4-3.

Our observations are actually based only on Sicily. If we have placed under the same title Magna Grecia and Sicily, this is because that art being placed under like conditions must have the same fortune; but the sites of Metaponte, Sybaris and Crotona have not yet been excavated; that of Tarente is scarcely known by figures of the 5 th and following centuries. It is quite different for Sicily than for Magna Grecia. We find there sculptures that made a part of the decoration of the principal temples of important cities. T Thus these sculptures can pass for authorized representatives of archaic statuary, such as comprised and practised in the 6 th century by the Greeks of the island.

What is perhaps most ancient in Sicily is a fragment of a statue, that came from Megara Hyblea (Fig. 243).[1] Only the lower part of the body was found. The image was bell-shaped,

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the height of the girdle, a place not marked otherwise by
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and terminate in hands much too small, where the fingers ar
indicated by grooves with sharp angles, like the toes of t
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the first Greek immigrants on their ships, when in the sec
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been found in the same place remains of great figures of t
terra cotta, that according to what remains of their cloth
ing and hair, seem to be contemporaneous with the painted
statues discovered in 188[illegible], on the Acropolis of Athens.

Note 2.p.489. Histoire de l'Art. Vol. VII. Figs. 22-31.

Another monument which must have nearly the same antiqui
[illegible]
[illegible], a colony of Syracuse (Fig. 244).[2] The head is want
[illegible]
Euthenna (Fig. 209) and of Tegea (Fig. 211). The same very
summary work and the same breadth of the bust; on the back
is the same layer of hair with horizontal grooves and term
inated by knots in the form of fringes. The swells of the
breast are more marked than those on the Grecian and Archai
statues. This was a statue of a woman, and probably was sea
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as it appears. Thus we find again in Sicily one of the earli
[illegible].

Note 2.p.492. P. Orsi. Scolture Greche del Real Museo Ar
cheologico di Siracusa. p. 308-310.(Rendiconti della R. A
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contours and the free play of its forces, many years must
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although with a smaller base than the very old clay figures that came from Beotia.[1] The entire body is clothed in a close tunic on whose plinth projects the toes of the feet. At the height of the girdle, a place not marked otherwise by any inflexion, two stumps are reductions of the forearms and terminate in hands much too small, whre the fingers are indicated by grooves with sharp angles, like the toes of t the feet. One divines an exact copy of a xoanon of wood. By this rude idol we ascend to even the beginnings of colonization. Images of this kind must have been brought by t the first Greek immigrants on their ships, when in the second half of the 8 th century they landed on the coasts of Sicily.

Note 1.p.482. P. Orsi. Sur une tres antique statue de Megara Hyblea.(Bull.Corr.Helle 1895. p.307-317[a]). There have been found in the same place remains of great figures of t terra cotta, that according to what remains of their clothing and hair, seem to be contemporaneous with the painted statues discovered in 188_ on the Acropolis of Athens.

Note 2.p.482. Histoire de l'Art. vol. VII. Figs. 28-31.

Another monument which must have nearly the same antiquity is the torso of a statue discovered in the territory of Acrae, a colony of Syracuse (Fig. 244).[3] The head is wanting; but one would call it almost a replica of the statues of Eleutherma (Fig. 209) and of Tegea (Fig. 211). The same very summary work and the same breadth of the bust; on the back is the same layer of hair with horizontal grooves and terminated by tufts in the form of fringes. The swells of the chest are more marked than those on the Cretan and Arcadian statues. This was a statue of a woman, and probably was seated. The right hand presented the offering, a small animal as it appears. Thus we find again in Sicily one of the most current types of the Dorian art of the continent.

Note 3.p.482. P. Orsi. Scoltere greche del real museo archaeologico di Siracusa. p. 808-810.(Rendiconti della r. Acad. dei Lincei. 1897. p. 301-312).

From the moment when the workman was content to recall t thus the spirit of the human form, by way of allusion, to t that when he tried to reproduce it with the variety of its contours and the free play of its forces, many years must

have flown for the cities that ...

have flown for the cities that no dness had thus seated in
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ves the luxury of art, it was first necessary to protect t
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ments that this history is required to study are the hiea
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ade. Now there also, it was not on the morrow of the day w
when men set foot on that distant coast, in contact with
Phoenicians and Elymeans, that they could construct such a
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The group of one of the metopes now kept in the museum
of Palermo is occupied by a quadriga bearing its driver; t
two other personages are near the chariot (Fig. 245). Pers-
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tile. The front figures are stouter; they are broader. If t
the artist had undertaken to cause some to enter into the
[illegible]
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place could only be the middle part of the frieze. The two
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axis of the temple. Its proof is not only in these reasons
of propriety and of taste. At the centre of the principal
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chariot in 1822 by Harris and Angell. Those of the other
[illegible][1]

Note 1.p.484. For the history and detailed description
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an argument for the location of that metope from the fact
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have flown for the cities that boldness had thus seated in the midst of barbarians. Before dreaming of giving themselves the luxury of art, it was first necessary to protect t the growing city from attacks. Only when men still struggled with the difficulties of the first settlement, could the s sculptor model in Sicily works, that have thete marked place in the history of statuary. The most ancient among the monuments that this history is required to study are the high reliefs in the temple at Selinonte known by the name of temple C, which decorate the three metopes on the eastern facade. Now there also, it was not on the morrow of the day w when men set foot on that distant coast, in contact with Phoenicians and Elymeans, that they could construct such a grand edifice. This was an enterprise that required a well filled treasury in addition to well guaranteed safety, to pay the tradesmen called to the workyard. It does not seem possible tha the edifice was completed before 580 or 570.

The ground of one of the metopes now kept in the museum of Palermo is occupied by a quadriga bearing its driver; t two other personages are near the chariot (Fig. 245). Persons and horses are seen in front. Some small fragments found at the same place prove that the subject of the adjacent m metope was similar; it must have then also the same mode of presentation. In the other metopes the figures are in profile. The front figures are stouter; they are broader. If t the artist had undertaken to cause some to enter into the decoration, that is because he reserved for them a privileged place, where they would have their entire effect; this place could only be the middle part of the frieze. The two quadrigas surmounted the middle intercolumniation on the axis of the temple. Its proof is not only in these reasons of propriety and of taste. At the centre of the principal facade were collected the fragments of the metope with the chariot in 1822 by Harris and Angell. Those of the other slabs were found farther off, near the northeast corner.[1]

Note 1.p.484. For the history and detailed description of these sculptures, see Benndorf. Die Metopen von Selinunt, etc. 1873. Benndorf (p.39) believes it possible to deduce an argument for the location of that metope from the fact that it was longer than the others; but Koldewey states th-

at his figures are not exact, and the

[illegible] *Griechische Tempel etc.* 1899.vol. I,p. 100).

What caused the eyes to converge on this point was the c [illegible]

It was perhaps the same image of Apollo-Helios, which was [illegible] that god: in that case Artemis, an Artemis-Selene, might [illegible] horses of the sun; this function is given to them in poetry and the monuments of the art.

[illegible]

On one is recognized a myth frequently shown in archaic art [illegible] is born from the blood of the victim(Fig. 246). On the thir [illegible] He carries them with heads downward as a hunter does the g ame taken in the chase, tied to a short curved piece of w ood resting on his shoulders (Fig. 247).[1]

[1] [illegible] are represented in *Benndorf*, Pl. IV, and in *Brunn-Bruckmann Denkmäler*, Pl. 292.

I know no archaic sculptures more curious than these, or [illegible]

that also all the intercolumniations on the facade are equal, the slight variations of 3\8 to 3\4 inch in the lengths of the metopes having no importance.(Koldewey & Puchstein. Die Griechische Temple etc. 1899.vol. I,p. 100).

What caused the eyes to converge on this point was the c choice of the theme, the vicinity of the two teams,whose h horses seemed to leave the depths of the sanctuary to spring into space. Those groups doubtless recalled to the spirit of the faithful one of the myths having as hero the god of the temple. Certain coins of Selinonte represent Apollo mounted on a quadriga, an Apolle there confounded with the sun. It was perhaps the same image of Apollo-Helios, which was sculptured on the frieze, if the temple was consecrated to that god; in that case Artemis, an Artemis-Selene, might have occupied the adjacent chariot. The secondary persons were the Hours, charged with caring for and harnessing the horses of the sun; this function is given to them in poetry and the monuments of the art.

Figures placed above the heads of the horses only exist in very slight remains; one can then define by conjecture alone the subject of the more important of the reliefs of this frieze. It is not the same for the two other slabs. On one is recognized a myth frequently shown in archaic art. Perseus is assisted by Athena and slays the Gorgon; Pegasus is born from the blood of the victim(Fig. 246). On the third slab is an adventure of Hercules, that painters of vases o often amused themselves by representing. The hero has seized the Cecropes, the two elves permitted to disturb his sleep. He carries them with heads downward as a hunter does the g game taken in the chase, tied to a short curved piece of w wood resting on his shoulders (Fig. 247).[1]

Note 1.p.485. Some fragments of other metopes of temple C are represented in Benndorf, Pl. IV, and in Brunn-Bruckmann, Denkmäler, Pl. 292.

I know no archaic sculptures more curious than these, or more profitable to study closely. Nowhere does one better feel the effort imposed on himself to create forms, that by their character and their mode of grouping, lend themselves to translate into images the most popular of all those beautiful tales by which was amused the infancy of Greece for

[illegible]

[illegible] is to be seized at first sight.

[illegible] ness freedom. It boldly detaches from the ground certain pa- rts of the body, all the front part, the legs of Hercules and those of Perseus and the Gorgon; but as in other archa- [illegible] ces, on legs and feet shown in profile. Nothing is more fal[illegible] [illegible] and stiff mouth. The traits of Medusa had already been [illegible] [illegible] tradition to give the mask of the Gorgon a broad round face with eyes opened widely, squinting and wild, a great mouth from which the tongue hangs between the canine teeth. He h[illegible] desired to give there an impression of terror and he succe- [illegible] desires one to feel dissolved there that superhuman strength [illegible] at the knees and ankles, the bones appear beneath the flesh The attachment and the play of the principal muscles are clearly marked, but not without heaviness. The execution is very unequal. Thus the left arm of Perseus is too long, wh- ile the legs are correct in drawing. For Hercules, the sole of the foot, instead of having its natural curvature, is [illegible] [illegible] well detached from each other. On the Gorgon, the movement is well rendered when the right foot bends and only the ti[illegible] touch the ground; but the left leg seems constrained and [illegible] if postponed by the jamb. On this one notes the exaggera[illegible] height of the plinth and the strong projection of the lea[illegible] and lintel, which overshadows a part of the scene. By rea[illegible] [illegible] It here makes more singular the appearance of the knole: [illegible]

[illegible]

[illegible] Selinunte three other archaic metopes, remains of a temple.

some centuries, thanks to its poets. Here by the choice of his subjects, the sculptor is already in full current of classical art. He further composes with a certain skill. His figures fill the ground well and are happily arranged on it; movements are indicated with a freedom, that the meaning is to be seized at first sight.

What is fautly is the detail in the execution. The chisel has freedom. It boldly detaches from the ground certain parts of the body, all the front hair, the legs of Hercules and those of Perseus and the Gorgon; but as in other archaic reliefs, the bust is presented in front in all the figures, on legs and feet shown in profile. Nothing is more dull than the faces with great projecting eyes and a straight a and stiff mouth. The traits of Medusa had already been sketched by poetry and relief. The sculptor only had to follow tradition to give the mask of the Gorgon a broad round face with eyes opened wildly, squinting and wild, a great mouth from which the tongue hangs between the canine teeth. He d desired to give there an impression of terror and he succeeded. As for the bodies, he makes them short and squat; he desires one to feel displayed there that superhuman strength characterizing heros vanquishing monsters. Below the neck, at the knees and ankles, the bones appear beneath the flesh. The attachement and the play of the principal muscles are clearly marked, but not without heaviness. The execution is very unequal. Thus the left arm of Perseus is too long, while the legs are correct in drawing. For Hercules, the sole of the foot, instead of having its natural curvature, is as flat as the base on which it rests, when the fingers are well detached from each other. On the Gorgon, the movement is well rendered when the right foot bends and only the toes touch the ground; but the left leg seems constrained and as if obstructed by the jamb. On this one notes the exaggerated height of the plinth and the strong projection of the jambs and lintel, which overshadows a part of the scene. By reason of its awkwardness, this arrangement was quickly abandoned. It here makes more singular the appearance of the whole; it still ages the metopes.

There have been recently discovered on the acropolis of Selinonte three other archaic metopes, remains of a temple,

[illegible]
slabs had been again used as materials in the rebuilding of
[illegible]
carries her away (Fig. 28?), and the other is a winged [illegible]
[illegible]
by the pick, to fit the stone better for the place intende[illegible]
[illegible]
ved to represent Hercules subduing the bull of Marathon.

[illegible]

[illegible]
monumental sculptures of Sicily preserved to us.[2] I do [illegible]
[illegible]
those of temple C. A single one of these slabs lends itsel[illegible]
to comparison: this is that of Europa. Judging from that s[illegible]
specimen, the proportions of this series of images are mor[illegible]
graceful and slender: the movements are freer. There is so
[illegible] and even grace in the pose of the young woman, who
with one hand holds one horn of the bull, while she rests
the other on the back of her strange mount. Similarly for
the bull. He is felt to be full of vigor and spirit; his
[illegible]
the belly of the quadruped and represent the sea. One can
see as much of the [illegible]. The pose is very proud. The lon[illegible]
falling hair, the tail passing beneath the belly, then ris-
ing and coiled on itself, all that is treated with [illegible]
[illegible]

[illegible]

Like temple C, temple F at Selinunte had sculptured metop[illegible]
but only on its eastern façade. The various episodes of th[illegible]
contest of the gods against the giants furnished to the sc[illegible]
[illegible]
[illegible]
iety: in each of the two fragments that have been collect[illegible]
one of the deities of Olympus is in combat with a Titan.
Further, the two metopes are not entire. They are made [illegible]
two slabs in height connected by dowels of bronze. Only [illegible]
[illegible]
[illegible]
everywhere covered the shelly limestone.

probably destroyed in the disaster of 409.[1] The sculptured slabs had been again used as materials in the rebuilding of the walls. One of them represents Europa on the bull that carries her away (Fig. 248), and the other is a winged sphynx (Fig. 249). The reliefs on the third have been removed by the pick, to fit the stone better for the place intended for it by the mason; there remains only the outline, believed to represent Hercules subduing the bull of Mathon.

Note 1.p.487. Salinas. Nuove metope archaice selinuntine. (Mon. ant. Vol. I,p.959-962).

Men have desired to see in those metopes the most ancient monumental sculptures of Sicily preserved to us.[1] I do not share that impression. These reliefs appear to me later than those of temple C. A single one of these slabs lends itself to comparison: this is that of Europa. Judging from that s specimen, the proportions of this series of images are more graceful and slender; the movements are freer. There is accuracy and even grace in the pose of the young woman, who with one hand holds one horn of the bull, while she rests the other on the back of her strange mount. Similarly for the bull. He is felt to be full of vigor and spirit; his forelegs beat the water; two dolphins are placed beneath t the belly of the quadruped and represent the sea. One can say as much of the sphynx. Its pose is very proud. The long falling hair, the tail passing beneath the belly, then rising and coiled on itself, all that is treated with an ease that already evidences a certain technical skill.

Note 1.p.489. Homolle. Bull.corr.Hell. 1896.p,670.

Like temple C, temple F at Selinonte had sculptured metopes, but only on its eastern facade. The various episodes of the contest of the gods against the giants furnished to the sculptor the themes of the ten scenes comprised in that frieze; this is deduced from the little that remains from that entirety; in each of the two fragments that have been collected; one of the deities of Olympus is in combat with a Titan. F Further, the two metopes are not entire. They are made of two slabs in height connected by dowels of bronze. Only the bottom slab of each metope has been found. The joint was c concealed by stucco, that on those edifices of Selinonte everywhere covered the shelly limestone.

Save the loss of the upper part of the figures, these two
reliefs are well preserved. [illegible]
[illegible]
[illegible]
overthrown a giant. She has pierced him below the armpit
[illegible]
which of the vanquished. He is supported on the left arm
with head and neck thrown backward and has just breathed h
his last (Fig. 250). In the other relief the Titan is down,
but with one knee on the earth, he tries to repulse the mor
tal stroke (Fig. 251). There the champion of Olympus seems
to be a god, perhaps Dionysos. One can suspect this by the
larger leg. Further, there has been discovered a fragment
of this figure belonging to the upper slab, that correspon
to the bottom of the chest, but only shows vertical folds,
[illegible]
raised by the swelling of the bosom.

[illegible]
Sicilian sculptures. The sculptor has not the same dryness.
The figures are better turned. Attitudes are more varied;
[illegible]
does not extend to the refinement of details, the entirety
of the form is well seized. The cuirass of the dying warrio
allows one to divine the bony framework and the muscular m
[illegible]
goddess, the right leg is strongly projected forward, carr
[illegible]
side reveals the leg from the haunch to the foot. The draw-
ing of the member thus uncovered is very true, and the [illegible]
[illegible]
[illegible]
the body. Hands and feet are of very careful work; but whe-
re the sculptor has shown himself most skilful is in the
execution of the head of the giant, the only one comprised
in the field of the lower slab, due to the position given
to the [illegible]. The wounded man is in agony. In
the final spasm his mouth opens widely to inhale the air
lacking in the lungs. The artist has succeeded in giving a
pathetic expression to the entire body, that beats the gr
and, and especially to that convulsed face: we see this [illegible]

Save the loss of the upper part of the figures, these two reliefs are wsell prèserved. The stone is of a closer grain than that of the metopes already described. On one of the metopes is seen a goddess, Artemis or Athena, who has just overthrown a giant. She has pierced him below the armpit with her sword, and she tramples with her right foot the thigh of the vanquished. He is supported on the left arm with head and bust thrown backward and has just breathed h his last (Fig. 250). In the other relief the Titan is down, but with one knee on the earth, he tries to repulse the mortal stroke (Fig. 251). There the champion of Olympus seems to be a god, perhps Dionysos. One can suspect this by the larger leg. Further, there has been discovered a fragment of this figure belonging to the upper slab, that corresponds to the bottom of the chest, but only shows vertical folds, which would not have been the case if the drapery had been raised by the swelling of the bosom.

The style is here sensibly more advanced than in the other Sicilian sculptures. The contour has not the same dryness: the figures are better turned. Attitudes are more varied; they even have the unforeseen and boldness. If the rendering does not extend to the refinement of details, the entirety of the form is well seized. The cuirass of the dying warrior allows one to divine the bony framework and the muscular m masses of a powerful trunk. In the figure of the victorious goddess, the right leg is strongly projected forward, carrying with it the fabric of the tunic, that opening at the s side reveals the leg from the haunch to the foot. The drawing of the member thus uncovered is very true, and the polish of the flesh forms a happy contrast to the waves of the drapery; that combines with suppleness in the movement of the body. Hands and feet are of very careful work; but where the sculptor has shown himself most skilful is in the execution of the head of the giant, the only one comprised in the field of the lower slab, due to the position given to the former personage. The wounded man is in agony. In the final spasm his mouth opens widely to inhale the air lacking in the lungs. The artist has succeeded in giving a pathetic expression to the entire body, that beats the ground, and especially to that convulsed face; we see this far

beyond the inexpressive face of the Gorgon of temple C, w- [illegible]
is on the point of cutting the neck.
[illegible]
nece by some secondary traits. The forms of the figures [illegible]
the kneeling giant. The folds of the drapery are too rigo- ously parallel: a fold detached in front terminates in a point with too geometrical regularity. Yet progress is suf- ficiently marked that it is impossible to attribute to the same generation of artists both the reliefs of temple C and those of temple F; one is inclined to believe that the second of these monuments was built about 30 or 40 years a after the first.[1] The analysis of the types and fabricati- leads us to assume an interval of the same extent as that [illegible]
of temple F belongs to the third quarter of the 6 th centur-

[illegible] nal etc. vol. I, p.293; chronologie. According to the table given by the authors, temple C was built between 581 and 5- and temple F about 540.

If for Sicily, archaic statuary has scarcely been repres- ented before in histories of art, except for monumental sculpture, those in the isolated statues and reliefs deserv- [illegible] one of the island have not been studied so far with the c- [illegible] armo have nearly all important pieces been photographed. More than one local collection still contains works or frag- ments very worthy of attention.

[illegible] of Agrigento, that reproduces the so-called type of the Ar- chaic Apollos (Fig. 259).[1] The face is broad and almost square with ears placed too high. The shoulders are sloping [illegible] sible traces of archaism in the insufficient modeling of [illegible] especially in a certain stiffness of the pose. Al- [illegible]

beyond the inexpressive face of the Gorgon of temple C, which does not even have the air of suspecting, that Perseus is on the point of cutting the neck.

The archaic character of the sculpture is only betrayed here by some secondary traits. The forms of the figures still have a certain heaviness, especially in the metope of the kneeling giant. The folds of the drapery are too rigorously parallel; a fold detached in front terminates in a point with too geometrical regularity. Yet progress is sufficiently marked that it is impossible to attribute to the same generation of artists both the reliefs of temple C and those of temple F; one is inclined to believe that the second of these monuments was built about 30 or 40 years a after the first.[1] The analysis of the types and frabricatin leads us to assume an interval of the same extent as that supposed between the two series of images. Thus the frieze of temple F belongs to the third quarter of the 5 th century.

Note 1.p.492. Koldewey & Puchstein. Die Griechischen Tempel etc. Vol. I, p.233; Chronologie. According to the table given by the authors, temple C was built between 581 and 570, and temple F about 540.

If for Sicily, archaic statuary has scarcely been represented before in histories of art, except for monumental sculpture, these in the isolated statues and reliefs dating in this period may be as rare, as one would be tempted to believe at first view: it is particularly because the museums of the island have not been studied so far with the care as those of Italy and of Greece. Only in the museum of Palermo have nearly all important pieces been photographed. More than one local collection still contains works or fragments very worthy of attention.

For example, such is the case for a marble of the museum of Agrigente, that reproduces the so-called type of the Archaic Apollos (Fig. 252).[1] The face is broad and almost square with ears placed too high. The shoulders are sloping and the right arm is half extended; but there are still sensible traces of archaism in the insufficient modeling of t the chest and abdomen, particularly in that of the haunches, whose projection is not sufficiently emphasized, and finally especially in a certain stiffness of the pose. Although the

[illegible]
rests equally on the two legs: the left remains [illegible]
the right. [illegible]
[illegible]
cation of an original in bronze. [illegible]
[illegible]
it has a sort of air of ossilience.

[illegible]
been able to obtain at Agrigento photographs of this marble
[illegible]
to the courtesy of Professor Hauser, who photographed it h
himself, I owe the representation. There exists a cast in
[illegible]

To nearly the same time about the year 500 must date a bronze statue mentioned to me by Hauser. He describes it i [illegible] was preserved in the museum of Castel-Vetrano, when I visited there: it must have been sold. It could be completely restored. All its fragments were collected: but at my visit they had not been put together. I could only place the tors on the legs, one of which is broken (Fig. 253); but on exaining the fragments, I recognized that the right arm was t [illegible] forward. [illegible] have held a patera; the left was lowered: it probably held an object such as a branch of foliage. One has there all t the elements of a statue, that when restored would strongly resemble a young river god represented on certain coins of Selinunte, nearly contemporaneous with our bronze. A band [illegible] made in the rear of the occiput or hair, a hole through w [illegible] horns may have been fixed on that band. One is then tempt [illegible] image was placed by the engraver on the coins, a statue w [illegible] bronze was found inside a coffer of terra cotta: thus it w [illegible] the city."

[illegible]
[illegible]

right leg is slightly advanced, and the weight of the body rests equally on the two legs; the left remains adherent to the right. By the manner in which the hair is treated by f fine parallel grooves is believed to be recognized the imitation of an original in bronze. Whatever may be in that c conjecture, the treatment of the marble is soft and abrupt; it has a sort of air of negligence.

Note 1.p.493. In 1891 Farnell complained of not having b been able to obtain at Agrigente photographs of this marble that attracted his attention.(Jour.Hell.Studies. 1891,p.56). To the courtesy of Professor Hauser, who photographed it h himself, I owe the representation. There exists a cast in Berlin.(Friedrich Wolters. Die Gipsabgusse, No. 153).

To nearly the same time about the year 500 must date a bronze statue mentioned to me by Hauser. He describes it in these terms:- "The statue was discovered at Selinonte and was preserved in the museu of Castel-Vetrano, when I visited there; it must have been sold. It could be completely restored. All its fragments were collected; but at my visit they had not been put together. I could only place the torso on the legs, one of which is broken (Fig. 253); but on examining the fragments, I recognized that the right arm was t thrown forward. From the position of the fingers it must h have held a patera; the left was lowered; it probably held an object such as a branch of foliage. One has there all t the elements of a statue, that when restored would strongly resemble a young river god represented on certain coins of Selinonte, nearly contemporaneous with our bronze. A band doubtless surrounded the head; this is indicated by a hole made in the rear of the ecobylos or hair, a hole through w which must pass that band of metal. It is possible that horns may have been fixed on that band. One is then tempted to inquire if this bronze is not the statue itself, whose image was placed by the engraver on the coins, a statue which would have occupied a place of honor in the city. The bronze was found inside a coffer of terra cotta; thus it w was concealed in antiquity, doubtless at the time when some danger menaced the city."

Note 1.p.494. Letter of Feb.12,1894, accompanying the photos

The pose is more free here, the modeling more firm and w

wider than in the marble of Agrigentum; but the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], with the [illegible] of the [illegible] [illegible] incrusted by a white paste. What particularly sees it is the manner in which the hair is represented by a series of turls in the form of shells, that rise separately as helix above [illegible] [illegible] [illegible] [illegible] [illegible] nerary statue found in Attica (Fig. 199).[3]

[illegible]

To a male statue of the same kind must belong a head preserved in museum Biscari at Catana (Fig. 256). Its origin is unknown, and it is of Greek marble of coarse grain; but there is every reason to believe that it was collected in Sicily. The face is broad and of nearly rectangular form. The projection of the eyeball almost exceeds that of the eyebrow. The ear is enclosed in triple rows of curls that surround the brow: this arrangement is not usual.

What is still more rare for this period in the island is statues of marble or of bronze are reliefs. So far as I know not a single example of those steles with personages, that we have found erected everywhere on tombs from Asia Minor to European Greece. Perhaps it is from lack of marble in Sicily, which has diverted the piety of the survivors from resorting to that mode of commemoration.

There have to be mentioned two archaic reliefs, that came from the territory of ancient Gela. One of them extends on the outer face of a slab of limestone, which formerly made a part of the decoration of some edifice.[1] This front was divided in two parts. All that could be distinguished of the upper part is, that the artist had represented there [illegible] dancing satyrs. The lower portion is better preserved. [illegible] are seen two winged sphynxes, crouching back to back and separated by a double palmette. That by the subject as by [illegible]

[illegible]

seems to have had a votive character (Fig. 257).[2] There [illegible] size of it the height of the body of a woman, who bears [illegible]

[illegible]

wiser than in the marble of Agrigente; but the head retains a very archaic air with its almost triangular shape. (Figs. 254, 255), with the width of its chin, its eyes and eyebrows incrusted by a white paste. What particularly ages it is the manner in which the hair is represented by a series of tufts in the form of shells, that rise separately as hells above the brow and form a sort of crown for it. This arrangement is not without analogy to that which we have found in a funerary statue found in Attica (Fig. 189).[1]

Note 1.p.435. Petersen. Verschiedene aus Sud-Italien, p. 124-127. (Mitt des K.Arch. Inst. Römische Abt. 1897).

To a male statue of the same kind must belong a head preserved in museum Biscari at Catana (Fig. 256). Its origin is unknown, and it is of Greek marble of coarse grain; but there is every reason to believe that it was collected in Sicily. The face is broad and of nearly rectangular form. The projection of the eyeball almost exceeds that of the eyebrow. The ear is enclosed in triple rows of round scrolls thatsurround the brow; this arrangement is not usual.

What is still more rare for this period in the island than statues of marble or of bronze are reliefs. So far as I know, not a single example of those steles with personages, that we have found erected everywhere on tombs from Asia Minor to European Greece. Perhaps it is from lack of marble in Sicily, which has diverted the piety of the survivors from resorting to that mode of commemmoration.

There have to be mentioned two archaic reliefs, that came from the territory of ancient Gela. One of them extends on the outer face of a slab of limestone, which formerly made a part of the decoration of some edifice.[1] This front was divided in two parts. All that could be distinguished of the upper part is, that the artist had represented there d dancing satyrs. The lower portion is better preserved. There are seen two winged sphynxes, crouching back to back and separated by a double palmleaf. What by the subject as by the merit of the execution presents an entirely different interest is the fragment of a relief in terra cotta. This relief seems to have had a votive character (Fig. 257).[2] There remains of it the height of the body of a woman, who bears in her arms and holds with both hands a goat with long beard.

[illegible]

[illegible] are remarkable in execution. Archaism is scarcely felt here [illegible]

[illegible] see Perrot, p. 121-124).

[illegible] the same motive is found, some of which came from the ancie[illegible] them at Cyprus and at Naucratis. Otherwise it is also a [illegible] to back, at right and left of a palmleaf, in another relie[illegible] of Gela. This exoticism is perhaps explained by the origin [illegible] one of the cities of the island of Rhodes, and we have air- [illegible] was one of the countries in which Greek art, that of the [illegible] has borrowed most from the artists of the Orient.

If Sicily has no funerary steles, statuettes of terra cot[illegible] there can we engage in the study of those figurines. They are in too great number and present too great variety: in [illegible] in various points of the island, many reproduce types found on the coasts of the Mediterranean, for example, that repr[illegible] sented by our Plate VI and Fig. 97.[1] In the multitude of [illegible] clay sketches gathered in Sicily are still found some spe[illegible]

The image certainly was not stamped in a mould; it was entirely modeled in the solid with the roughing tool. In the rendering of the drapery and jewels as in the nude parts, there is much breadth and firmness; especially the hands are remarkable in execution. Archaism is scarcely felt here except in the too symmetrical arrangement of the hair, and in a certain awkward drawing of the lines of the face.

Note 1.p.497. Pais has given a very mediocre reproduction in Rendiconti des Lincei. 1895.p.282. The slab is 2.79 ft. high and 2.03 ft. wide.

Note 2.p.497. P. Gardner. Aphrodite with the goat.(Melanges Perrot.p.121-124).

In the richly dressed female figure that occupies the left of the field, one desires to see an Aphrodite; opposite her is a worshipper. Various monuments are mentioned on which the same motive is found, some of which came from the enclosure of a temple of Aphrodite; those monuments do not belong to the art truly and purely Greek; it is necessary to seek them at Cyprus and at Naucratis. Likewise it is also a motive borrowed from oriental art with the two sphynxes back to back, at right and left of a palmleaf, in another relief of Gela. This exoticism is perhaps explained by the origin of the city. Gela receeived its first colonists from Lindos, one of the cities of the island of Rhodes, and we have already had and shall have occasion to show that this island was one of the countries in which Greek art, that of the sculptor like that of the goldsmith and of the ceramist, h has borrowed most from the artists of the Orient.

If Sicily has no funerary steles, statuettes of terra cotta are found there in the tombs in some abundance as in the other cemeteries of the Greek world; but neither here nor there can we engage in the study of those figurines. Then are in too great number and present too great variety; in a general history of art, they can be scarcely mentioned but in case to seek terms of comparison. Among those collected in various points of the island, many reproduce types found on the coasts of the Mediterranean, for example, that represented by our Plate VI and Fig. 97.[1] In the multitude of c clay sketches gathered in Sicily are still found some among those appreaing most ancient, where the lines of the face

present a character sufficiently peculiar, that in it has been seen the creations of the native ceramist (Figs. 258, 259).

Note 1.p.498. Pages 204-208. For the presence of that type in Sicily, see P. Orsi. D'una citta greca etc. (Mon.ant. Vol. VII, Pl. IV, p. 224). Orsi & Cavallari. Megara Hyblea. Pls. V, VI-IX (Mon. ant. vol. I).

That nothing may be lacking in this statement, it only remains to recall the aid lent in Sicily by the ornamental s sculptor to the architect in the execution of certain accessories, for example, such as the lions' heads that on the temples served as spouts for the water from the roofs. He produced in that way true masterpieces. Perhaps nowhere was better use made of the motive generally employed for that purpose, than in the beautiful gargoyles of the Doric temple of Himera.[1] It is not known whether the edifice from which they came was built a little before or a little after 480, the date of the memorable defeat under the walls of that l city, that Gelon inflicted on the Carthaginians that besieged it with all their forces.

Note 1.p.499. On these gargoyles of Sicilian timples, see Histoire de l'Art. Vol. VII. p.501-508, and Fig. 289.

When one has fully enumerated and described the principal works of Grecian statuary, that came from the soil of Sicily and the ruins of its buildings, he asks of himself two questions:- Among all these sculptures, which are those that we can say in all probability were executed in Sicily itself by Sicilian artists, and on the other hand, if any seem to have that origin, of what schools they recall the style, a and where the island sculptors sought the models that inspired them, the interpretation of the form adopted by them?

There was not a single marble quarry in Sicily, and in t the 6 th as in the 7 th centuries, the Greek cities of the island did not yet maintain relations with Etruria, that a allowed them to obtain cheaply the marble of Luna, as then did later. The little marble which then entered the island was that from the Cyclades, that Paros and Naxos sent in f fully loaded ships in all directions; then was it not simpler to require from those workshops, celebrated for their skill in working marble, a statue entirely ready to set on

its pedestal, than a block of that hard and brittle stone, [illegible] [illegible] [illegible] that we have found to cite (Fig. 252), there is nothing to distinguish it from the images where it has been agreed to recognise the mark of the Parian or Naxian chisel. It is [illegible] [illegible] and to distant voyages. In the technics and manufacture of [illegible] that excludes the hypothesis of a statue purchased from some Kainetan or Sicyonian founder (Fig. 253). Finally, we have [illegible] monuments to which there was least reason to refer, when we [illegible] art.

[illegible] conditions. Entirely executed in the stone of the country, it was certainly fabricated on the site itself where its [illegible] materials of the edifice, or perhaps even on blocks already set in place. Nowhere is it stated to us that any master of archaic sculpture passed over the sea to collaborate in the decoration of the most ancient temples of Agrigente or Selinonte: only in the 5 th century did wealthy and ostentati- [illegible] their courts the poets and artists of Greece. There is thus good reason to see in the reliefs, such as the metopes of [illegible] permanently located in Sicily, and there found work for th- [illegible] chitects attached to the works of all those rich and flour- [illegible] world, during the course of the 7 th and 6 th centuries.

[illegible] the first glance is the order of the symmetry, that prevail-

its pedestal, than a block of that hard and brittle stone, which the Sicilian workman would have risked the finding s somewhat embarrassing, when accustomed to cut soft limestone of his native hills? In fact, in the sole marble statues t that we have found to cite (Fig. 252), there is nothing to distinguish it from the images where it has been agreed to recognize the mark of the Parian or Naxian chisel. It is t the same for bronze. Lighter, the metal lends itself still better than marble to transportation and to distribution a and to distant voyages. In the technics and manufacture of the bronze furnished to us by Selinonte, there is nothing that excludes the hypothesis of a statue purchased from some Eginetan or Sicyonian founder (Fig. 253). Finally, we have stated how and why that clay statuettes are the sculptured monuments to which ones has least reason to refer,when he seeks to determine the original characteristics of a local art.

Monumental sculpture presents itself in very different conditions. Entirely executed in the stone of the country, it was certainly fabricated on the site itself where its remains were found, either on the yards where were cut the m materials of the adifice, or perhaps even on blocks already set in place. Nowhere is it stated to us that any master of archaic sculpture passed over the sea to collaborate in the decoration of the most ancient temples of Agrigente or Selinonte; only in the 5 th century did wealthy and ostentatious princes like Theron and Gelon commence to attract to t their courts the poets and artists of Greece. There is then good reason to see in the reliefs, such as the metopes of Selinonte, the work of sculptors wherever born, who were p permanently located in Sicily, and there found work for their talents in the assistance demanded from them by the architects attached to the works of all those rich and flourishing cities. By the precious remains of great structures destroyed by time, one can judge of the influences that the art of statuary has suffered in that region of the Grecian world, during the course of the 7 th and 6 th centuries.

To the most ancient of those metopes, those of temple C, should first be devoted the examination. What is noted by the first glance is the rigor of the symmetry, that prevails

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and are between the flying horses. Those have the bre[illegible]
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Each half of the also is a faithful reproduction of the o[illegible]
other. It is the same in the metope of Hercules. At both s[illegible]
[illegible]
two Cercopes form pendants, like two volutes of an Ionic c[illegible]
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dating itself to the particular conditions of the theme. [illegible]
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half the field. She alone balances Perseus and Athena.

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of Ionian and island sculptors. One feels there a certain
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ally that of Hercules. We recognise there the type with [illegible]
ich we have been familiarised by the statues and reliefs [illegible]
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there is so little flesh on the internal skeleton. The scul[illegible]
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in this figure the rest of the body: in the torso as well [illegible]
the members, we find everywhere the same solid and massiv[illegible]
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arts, here the edges of the figures are slightly rounded [illegible]
[illegible]
the background: see the right side of Perseus and the left
[illegible]

in those compositions. Here is first the metope of the quadriga. At the middle are two horses attached to the pole. Entirely similar to each other, they look toward the observer and are between the flying horses. Those have the breasts slightly before their neighbors and turn their heads with a like movement, one to the right and the other to the left. Each half of the slab is a faithful reproduction of the o other. It is the same in the metope of Hercules. At both s sides of the hero the torsos and the reversed heads of the two Cecropes form pendants, like two volutes of an Ionic c capital. As for the metope of Perseus, it was impossible to establish there an exact balance of all parts of the group; yet there again is manifest the same tendency, but accommodating itself to the particular conditions of the theme. By the unusual breadth of her face and bust and also by the p pose given to her, the Gorgon finds herself occupying almost half the field. She alone balances Perseus and Athena.

Where have we found something similar? Not in the works of Ionian and island sculptors. One feels there a certain rhythm; but this is scarcely more apparent than in the masterpieces of classical sculpture. On the contrary, what has struck us in Peloponessian sculpture is the strict and regulated symmetry, that rather recalls the arrangements of architecture, subject to numerical laws, than the freedom of organic life and the indefinite variety of its movements.

This relationship of the two schools again reveals other traits. Observe the heads of Athena and of Perseus, especially that of Hercules. We recognize there the type with which we have been familiarized by the statues and reliefs of the Peloponessus, that broad and nearly square face, where there is so little lfesh on the internal skeleton. The sculptor has further started from the same principle to represent in this figure the rest of the body; in the torso as well as the members, we find everywhere the same solid and massive construction. There are finally no les curious resemblances in even the technics of the relief. As on the steles of Sparta, here the edges of the figures are slightly bounded or not rounded at all. They rise by planes perpendicular to t the background; see the right side of Perseus and the left leg of the Gorgon, and the Cecropes.

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idea of the conditions to be fulfilled by a work of art. [illegible]
take it into account, it suffices to compare the metope [illegible]
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horses in high relief, facing to the front. The arrangem[illegible]
[illegible]
227) as in that of Hercules and the Cercops. The modelling
[illegible]
erence is that the execution at Delphi is freer and more
skilful. [illegible]
unknown temple (Fig. 243) is found the theme of one of the
scenes of the frieze of the treasury of Sicyon (Fig. 220).
The group of Selinonte is better preserved than that of D[illegible]
phi; but one no less detects curious resemblances in the [illegible]
Europa has the same vestment in both, a tunic that falls [illegible]
the feet and a short mantle. She has the same attitude. The
left arm of the figure at Delphi is broken above the wrist;
but what remains affords reason to think that there also [illegible]
this hand grasps the horn, while the other arm lies behind.
[illegible]
face on a body entirely in profile. That is divided by a [illegible]
fracture in the slab of the treasury of Sicyon, that has [illegible]
[illegible]
the sculptor of Europa must be quite similar: in both the
dewlaps of the neck are indicated by the same parallel li[illegible]
Yet whatever the arrangement, the two sculptors have not [illegible]
ken the same methods everywhere. At Delphi, it is folded [illegible]
four thicknesses and placed on her left arm. At Selinonte
the bull is swimming. At Delphi he appears to rest on the
ground and runs. One cannot then speak here neither of an
original nor of the copy: but the island sculptor and the
[illegible]
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at Selinonte. The rounds of the actual forms are there [illegible]
ported without internal modelling to the abstract simplifi-
[illegible]
the sculptors of Sparta.

The study of the metopes of temple F suggests some rema[illegible]
[illegible]

The artist in Peloponessus and in Sicily forms the same idea of the conditions to be fulfilled by a work of art. To take it into account, it suffices to compare the metopes of temple C with those of the treasury of Sicyon. In both are horses in high relief, facing to the front. The arrangement is as geometrical as in the group of cattle thieves (Fig. 227) as in that of Hercules and the Cecrops. The modeling in both parts is simplified in the same fashion. The difference is that the execution at Delphi is freer and more skilful. By a singular chance, in one of the metopes of an unknown temple (Fig. 248) is found the theme of one of the scenes of the frieze of the treasury of Sicyon (Fig.230). The group of Selinonte is better preserved than that of Delphi; but one no less detects curious resemblances in the two. Europa has the same vestment in both, a tunic that falls to the feet and a short mantle. She has the same attitude. The left arm of the figure at Delphi is broken above the wrist; but what remains affords reason to think that there also t this hand grasps the horn, while the other arm lies behind. At Delphi as at Selinonte, the bu,, has the head with full face on a body entirely in profile. That is divined by a f fracture in the slab of the treasury of Sicyon, that has r removed the entire front of the muzzle. The two heads of the abductor of Europa must be quite similar; in both the dewlaps of the neck are indicated by the same parallel lines. Yet whatever the arrangement, the two sculptors have not taken the same methods everywhere. At Delphi, it is folded in four thicknesses and placed on her left arm. At Selinonte the bull is swimming. At Delphi he appears to rest on the ground and runs. One cannot then speak here neither of the original nor of the copy; but the island sculptor and the Sicyonian master work in the same spirit on identical themes and after the same models; their hands have the same habits. See the figure of Europa and the flanks of the bull at Selinonte. The rounds of the actual forms are there brought without internal modeling to the abstract simplicity of the flat plane; they are almost as resolutely so on the steles of Sparta.

The study of the metopes of temple F suggests comparisons oo the same kind (Figs. 250,251). There are noted a certain

resemblance between these reliefs and those of the treasury of Megara (Fig. 231).[1] In both are the same methods of composition and the same system of proportions, the same violent movements, and the same robust and short figures. This similarity persists in even the detail of the poses and of the adjustment. One finds at Megara the warrior that falls to die, resting on his elbow, and him with one knee on the g ground and continuing to fight; there is again found the fan shaped beard on one combatant. Here as there the fabric of the jacket worn beneath the cuirass falls below it in close folds to the top of the thighs. It also appears very probable, from some traces left on the stone, that at Olympia as at Selinonte, the victorious goddess set her foot on the c corpse of the vanquished.

Note 1.p.504. G. Treue in Olympia. vol. III, p. 11. Kekule also noticed these relations. (see text).

Until in the terra cottas, at least in those not ordinary replicas of types vulgarized by the commercial moulds, one does not find again certain traits that we have mentioned as forming the originality of the translation of the human form as given by the Peloponessian sculptors. See the two fragments that we have reproduced, among many others that we could have chosen for the same purpose (Figs. 259,158); we recognize there the very peculiar form of the face, that we have defined in regard to the colossal head of Hera discovered at Olympia (Fig. 212). This is the same breadth and heaviness of the face, the same purpose of drawing vigorously the bony framework beneath the skin.

These relations which we have established between the sculptors of Sicily and those of Peloponessus, we believe are fully justified by the analogies that we have noted. These have nothing surprising to us. Most of the immigrants that conquered Sicily for Hellenism came there from Dorian cities; the colonists had maintained relations with their capitals. From the shores of the island to those of Peloponessus was a constant movement of men and of exchanges. The Sicilian Greeks in multitudes attended the Olympic games; they felt themselves at home in that valley of the Alpheus, where l like several ci.ies of Magna Grecia such as Sybaris and Metaponte, Syracuse and Selinonte had their treasuries.

There is the images of the deity seen at the back of the p
[illegible]
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remained the impression of the style of these schools, of the methods of composition and of fabrication that they ad- opted: they found it entirely natural to follow these met- [illegible] used modelling tool and chisel.

[illegible] ically predominating classes dominated by Dorian genius, wher it produced and exhibited its creations in sculpture, Sicil [illegible] art of Peloponnesus. [illegible] it was only a lateral and secondary branch. One cannot be astonished under these conditions, that the cults were [illegible] [illegible] cerous world: they had no judges other than the citizens of the cities that employed them. In these conditions, how could they have been able to rival the sculptors living at the centre of the Hellenic world, working for those great [illegible] admired by the elite connoisseurs of all Greek cities of G Greece and Asia? Thus at the beginning of the 5 th century, [illegible] triumphs by the erection of statues and by the consecratio of many art works, they did not apply to their compatriots. [illegible] [illegible] Gion of Miletus.[1] The Aeginetan Glaukias executed the chario and statue of Gelon in memory of the victory obtained by hi [illegible] same service to Hiero in similar circumstances.[2] The beaut [illegible] [illegible] polis. On the base is inscribed the name of Polyzalos, tyr [illegible]

There in the images of the deity seen at the back of the s sanctuaries, in the sculptures decorating the facades and friezes of temples and chapels, in the statues of athletes placed among the old trees of the sacred forest, what struck their eyes were especialy the works send from the workshops of Sparta and Argos, Corinth, Sicyon and Egina. Their minds retained the impression of the style of these schools, of the methods of composition and of fabrication that they had adopted; they found it entirely natural to follow these models when they returned to the country, those islanders that used modeling tool and chisel.

By the effect of the traditions thus collected as by habitually frequenting places dominated by Dorian genius, where it produced and exhibited its creations in sculpture, Sicilian art was born and developed under the influence of the art of Peloponessus. At least during the entire archaic age, it was only a lateral and secondary branch. One cannot be astonished under these conditions, that the pupils were not equal to their masters. They were what we term provincial artists. Their activity was exerted on the frontiers of the barbarous world; they had no judges other than the citizens of the cities that employed them. In these conditions, how could they have been able to rival the sculpturs living at the centre of the Hellenic world, working for those great national museums where their works were seen, discussed and admired by the elite connoisseurs of all Greek cities of E Europe and Asia? Thus at the beginning of the 5 th century, when the Sicilian princes engaged in commemmorating their triumphs by the erection of statues and by the consecration of many art works, they did not apply to their compatriots, but to the artists of Greece over the sea. The golden tripod and the Nike that Gelon offerred at Delphi were ordered from Bion of Miletus.[1] The Eginetan Glaukias executed the chariot and statua if Gelon in memory of the victory obtained by him at the two Olympian games.[1] Onatas of Egina rendered the s same service to Hiero in similar circumstances.[2] The beautiful statue of the Auriga is known, the remains of an entirety of the same period, recently discovered at Delphi by Homolle. On the base is inscribed the name of Polyzalos, younger brother of Gelon and Hiero; this is a work of masters of

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[illegible],
according to Pliny, were employed about 493 at Rome by Aul-
us Postumius, conqueror of the Latins near lake Regilla, to
[illegible]
[illegible][5] [illegible]
figures of terra cotta and covered the walls by frescos. [illegible]
Both modelers and painters, it sufficed to be skilful and
[illegible]
other masters than the Etruscans.

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Monuments et Memoirs, vol. X, p. 169-208).

[illegible]

6. Beotia and remainder of central Greece.

To pass from Peloponessus into central Greece, we have
gone by Sicily. This was the shortest way: but this detour
will not be useless. One will thereby gain in better sorting
[illegible] the importance of the part, that the Peloponnes[illegible]
[illegible]
art. If their ascendancy made itself imperiously felt bey-
ond the Adriatic and in all western Greece, with how [illegible]
[illegible]
exerted on cities much nearer, that were only separated fr[illegible]
the peninsula only by defiles of the isthmus or by the al-
most always calm waters of the gulf of Corinth!

[illegible]
Megara, one of the cities in which the Dorian aristocr[illegible]
founded by the conquest and longest preserved uncontested [illegible]
supremacy. No Megaran sculptor is mentioned, for that era,
by ancient authors, and there has been found at Megara [illegible]
[illegible]
[illegible],
statue of Apollo placed in one of the temples of that god
at Megara.[1] By the slenderness of its proportions, this [illegible]
[illegible]
[illegible], [illegible]

Egina or Athens as agreed to recognize in this figure the only Sibilian artists of that time, whose names have been preserved by history, are Damophilos and Gorgasos,that according to Pliny, were employed about 493 at Rome by Aulus Postumius, conqueror of the Latins near lake Regilla, to decorate the temple of Ceres that he built near the Circus Maximus.[4] The two foreigners ornamented its entablature by figures of terra cotta and covered the walls by frescos. B Both modelers and painters, it sufficed to be skilful and rapid workmen, to amaze the Romans,that previously had no other masters than the Etruscans.

Note 1.p.505. Diodorus. XI. 26.

Note 1.p.506. Pausanias. VI,9-4; Löwy. Inschr.Gr-Bildh.28.

Note 2.p.506. Pausanias. VIII. 42-8.

Note 3.p.506. Homolle. L'Aurige de Delphes. (Fond. Piot. Monuments et Memoirs. vol. X, p. 169-208).

Note 4.p.506. Pliny. H.N. XXXV, 154.

6. Beotia and remainder of central Greece.

To pass from Peloponessus into central Greece, we have gone by Sicily. This was the shortest way; but this detour will not be useless. One will thereby gain in better appreciating the importance of the part, that the Peloponnessian schools of sculpture played in the first start of Grecian art. If their ascendancy made itself imperiously felt then beyond the Adriatic and in all western Greece, with how m much greater result and force must that effect have been exerted on cities much nearer, that were only separated from the peninsula only by defiles of the isthmus or by the almost always calm waters of the gulf of Corinth!

The northern exits of these difiles are partly guarded by Megara, one of the cities in which the Dorian aristocracy founded by the conquest and longest preserved undisputed s supremacy. No Megaran sculptor is mentioned, for that epoch by ancient authors, and there has been found at Megara but a single monument of archaic art.[5] This is the headless torso of a nude male figure larger than nature, perhaps of a statue of Apollo placed before one of the temples of that god at Megara.[1] By the slenderness of its proportions, this would rather recall that of the Tenea than the heavier and more squat types of Dorian sculpture, and the material is

besides the Naxian marble.[2] On the other hand, proof is made of the relations that Megara maintained with the Peloponesian artists. It applied to one of them when it desired to decorate its treasury.

Note 5.p.506. This statue is in the museum of Athens. (No. 18 of Cavvadias' Catalogue. 1892).

Note 1.p.507. There were at Megara several very ancient temples of Apollo. (Pausanias. I. 41-4; 42-5; 44-2).

Note 2.p.507. R. Lepsius. Griechische Marmorstudien. No. 251. See No. 409.

Nothing has been found in the texts or monuments, whereby one could infer that about this time, there was a school of sculptors anywhere in Beotia, distinguished by its initiative and originality. For this period, mention is made of but a single Theban artist, Ascaros, author of a statue of Zeus executed for the Thessalians, which Pausanias saw at Olympia. The text is changed, but it no less attests that this sculptor was the pupil of a Sicyonian master.[3]

Note 3.p.507. Pausanias. V. 24. From the style of the statue and the accompanying inscription, Pausanias is inclined to believe that this image was consecrated in relation to an incident of the first sacred war, terminated by Clisthenes, tyrant of Sicyon. On this subject, see the observations of Brunn, Geschichte der Griechischen Künstler. 2 nd edition. Vol. I, pa 47-48.

Numerous works of archaic sculpture have been found in B Beotia. They are all anonymous. The most important is the statue of a nude man, perhaps a funerary statue, known under the name of Apollo Orchomenos (Fig. 260). It has the a appearance of being the most ancient of the images of this kind; the eyes are scarcely sunken; the ears are placed too high; the mouth is merely a straight groove drawn by the c chisel between the two projecting lips; the nose is broad and heavy; the entire face is of a dull plainness.

The figure was executed in place. Its material is a gray and hard limestone, half crystalline, in which have been cut many other Beotian sculptures.[4] The tool has not attempted here to imitate or even to recall the suppleness of the flesh. All its purpose was to make apparent the structure of the framework of the body, and to accent its great divi-

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[illegible]

tried to indicate by lighter grooves the ribs of the sides, the "white line" and the [illegible] of the right anterior muscle of the abdomen (Fig. 261). Besides [illegible] vertebrae. [illegible] of the neck, [illegible] ont of the thighs, that join this front of the image to the [illegible] olders and the slight reduction of the waist, the bust assumes the rectangular form.

Note [illegible]

It is said that this execution is that attained by a work[illegible] that do not suffice to explain habits so contracted. [illegible] that constitutes the solid part of the body. We have met [illegible] this same heaviness of the forms, this shape of the torso defined by the terms borrowed from geometry.

These characters that distinguish the Apollo of Orchomenos [illegible] tions. For example, here is a head made of the same limestone, [illegible] "this head seems to have been cut by abrupt and rapid strokes of the chisel." Besides there are between the two works [illegible]

divisions. To obtain this result, it caused the collarbone to project below the neck; it gave much size to the humerus, separated the pectoral muscles from the abdomen by a hard edge, and marked vigorously the fold of the groin. It even tried to indicate by lighter grooves the ribs of the sides, the "white line" and the three aponevrotic intersections of the right anterior muscle of the abdomen (Fig. 261). Behind it caused to appear the omoplates of the line of the vertebras. Aside from these desired accents are nothing but planes between which no transition is arranged, the plane of the neck, those of the chest, of the abdomen, of the front of the thighs, that join this front of the image to the plane surface of the back. By the effect of the square shoulders and the slight reduction of the waist, the bust assumes the rectangular form.

Note 4.p.507. Lepsius. Griechische Marmorstudien.p.89-90.

It is said that this execution is that attained by a workman that had long worked in wood. But here are peculiarities, that do not suffice to explain habits so contracted. We have already noted elsewhere in the monuments of Dorian sculpture this insistence in calling attention to the bony system, t that constitutes the solid part of the body; we have met t this same heaviness of the forms, this shape of the torso defined by the terms borrowed from geometry.

These characters that distinguish the Apollo of Orchomenos shall we find in other figures, works of a chisel already more free, but execueed by artists following the same traditions. For example, here is a head made of the same limestone, that was discovered in the vicinity of the temple of Apollo Ptoos, situated in the north of Beotia and east of Lake Copais (Fig. 262). It is the remnant of a statue that must have been very near the Apollo of Orchomenos. The execution no less recalls the technics of wood; it is said that "this head seems to have been cut by abrupt and rapid strokes of the chisel." Besides there are between the two works resemblances not only of fabrication but also of type, which give them an air of evident relationship. The head of the Ptoion with its brutal energy, however seems to be of a little later date; in spite of all the awkwardness and the brutality of the rendering, one feels there a certain desire to

ccov nature and to animate the lines of the face.

Progress is much more sensible in a statue, that came fr [illegible]

[illegible]

(Fig. 263). While in the Apollos of Thera and of Tenea the line of the front inclines and recedes, the nose forming a [illegible] face is on the same vertical; the face is broad and flat. As on the Apollo of Orchomenos, the eyes are too near toge- ther and the eyelid has not the same convexity as on the Ionian figures. On those the lips are raised at the ends and awkwardly sketch a smile; here is no seeking for expres- sion. The entirety of the figure leaves the same impressio the appearance here as at Orchomenos, is more squat than at Thera and Tenea. The head almost seems placed on the torso. The line of the shoulders is nearly horizontal, and contrib- [illegible] mentioned on a first specimen of Boeotian sculpture. Finall [illegible] in wood. Everywhere are plane surfaces, broadly and abrupt ly cut as if with great strokes of the chisel, that are li [illegible] parent in the lower and lateral parts of the statue; the b back is scarcely more than rounded. From the shoulders to the loins tends a nearly smooth plane, only hollowed by a slight depression at the passage of the vertical column."[1]

Note 1.p.310. In all these restorations, we have follow [illegible] Holloux executed from 1885 to 1888 on the site of Apollo Ptoos well conducted excavations, that profited epigraphy as well as the history of art; he has exploited the result in numerous articles that he furnished to the Bulletin fr 1886 to 1892.

To complete the definition of the style of these ancient Boeotian sculptors, we shall cite only a single monument; this is a statue of bronze, that also came from the Ptoion [illegible]

[illegible]

copy nature and to animate the lines of the face.

Progress is much more sensible in a statue, that came from the enclosure itself of the sanctuary, where have been gathered the fragments of many other figures of the same type: it is probable that this was an image of the god, of Apollo. (Fig. 263). While in the Apollos of Thera and of Tenea the line of the front inclines and recedes, the nose forming a quite a marked prominence, here the entire height of the f face is on the same vertical: the face is broad and flat. As on the Apollo of Orchomenos, the eyes are too near together and the eyeball has not the same convexity as on the Ionian figures. On those the lips are raised at the ends and awkwardly sketch a smile; here is no seeking for expression. The entirety of the figure leaves the same impression; the appearance here as at Orchomenos, is more squat than at Thera and Tenea. The head almost seems placed on the torso. The line of the shoulders is nearly horizontal, and contributes to give to the bust that characteristic aspect, that we mentioned on a first specimen of Beotian sculpture. Finally, here again are the technics that recall those of sculpture in wood. Everywhere are plane surfaces, broadly and abruptly cut as if with great strokes of the chisel, that are limited by edges almost sharp. This defect is particularly apparent in the lower and lateral parts of the statue: the b back is scarcely more than roughed. From the shoulders to the loins tends a nearly smooth plane, only hollowed by a slight undulation at the passage of the vertical column."[1]

Note 1.p.510. In all these descriptions, we have followed Holleaux, from whom we have borrowed the text more than once. Hollaux executed from 1885 to 1888 on the site of Apollo P Ptoos well conducted excavations, that profited epigraphy as well as the history of art; he has exhibited the results in numerous articles that he furnished to the Bulletin from 1886 to 1892.

To complete the definition of the style of those ancient Beotian sculptors, we shall cite only a single monument: t this is a statue of bronze, that also came from the Ptoion (Fig. 264). Between the metal figurine and the statues cut in Beotian limestone is such a close resemblance, that one cannot hesitate to recognize the hands of the same workmen.

We shall find here, perhaps still more marked, all the cha- [illegible]
[illegible]
the Ptoion. See this massive head, this heavy and nearly sq-
[illegible]
this short and thick neck, these straight shoulders, this
squat torso not sensibly reduced at the height of the waist.
The collarbone appears beneath the skin, that also strict-
[illegible]
[illegible]
cated by a boss circumscribed by a circle. The internal sk-
eleton then makes itself frankly felt; but what is here in
particular is, that the sculptor appears also to have been
occupied in rendering the muscular system. The epigastrium
is not depressed as in the other examples of this type, we
have passed under our eyes; it is very full. On the arm the
deltoid and biceps have a singular breadth; that of the mus-
cles of the calf is almost deformed.

It is a novelty in the series of nude male figures, this
effort to render the flesh, and one again further divines
[illegible]
in its appearance, must be more recent than the Apollo of
Orchomenos and that of the Ptoion. If the arms still hang
vertically along the sides, the left arm is bent at the el-
[illegible]
there the desire gradually aroused in the artist "to make f-
flexible and to vary the movements, to break the monotony
[illegible]
ents a more advanced state of the art than the two statues
that we have compared to it;[1] but there are no less suffic-
ient common traits in the three images, that there is reas-
on to regard them as proceeding from the same interpretati-
on of the form, of that interpretation is only that already
known to us by what remains of the work of the sculptors of
the Peloponnesus. Certainly not from Boeotia was this style
[illegible]
a hypothesis which explains the resemblances that we ...
[illegible]
ters suffered was that of the Dorian schools, that were ...
from the movement aroused by the Cretan masters, flourishi-
in the course of the 6 th century at Sparta, Argos and Si-

We shall find here, perhaps still more marked, all the traits which we noted in the two statues of Orchomenos and of the Ptoion. See this massive head, this heavy and nearly square face, with the strong relief of its breasts and chin, this short and thick neck, these straight shoulders, this squat torso not sensibly reduced at the height of the waist. The collarbone appears beneath the skin, that also allows the bone of the elbow to be defined; the skeleton of the p pelvic basin forms a strong projection, the rotula is indicated by a boss circumscribed by a circle. The internal skeleton then makes itself frankly felt; but what is here in particular is, that the sculptor appears also to have been occupied in rendering the muscular system. The epigastrium is not depressed as in the other examples of this type, that have passed under our eyes, it is very full. On the arm the deltoid and biceps have a singular breadth; that of the muscles of the calf is almost deformed.

It is a novelty in the series of nude male figures, this effort to render the flesh, and one again further divines by other indications, that this statuette, however barbaric its appearance, must be more recent than the Apollo of Orchomenos and that of the Ptoion. If the arms still hang vertically along the sides, the left arm is bent at the elbow and the left hand is placed on the abdomen. One feels there the desire gradually aroused in the artist "to make f flexible and to vary the movements, to break the monotony of the sacred symmetry."[1] The bronze figurine then represents a more advanced state of the art than the two statues that we have compared to it;[1] but there are no less sufficient common traits in the three images, that there is reason to regard them as proceeding from the same interpretation of the form, of that interpretation is only that already known to us by what remains of the work of the sculptors of the Peloponessus. Certainly not from Beotia was this style brought into the adjacent peninsula. There then remains only a hypothesis which explains the resemblances that we have mentioned; the principal influence which the Beotian sculptors suffered was that of the Dorian schools, that were born from the movement aroused by the Cretan masters, flourished in the course of the ~ th century at Sparta, Argos and Sicyon;

there in particular did they seek their inspiration and models

Note 1.p.511. Holleaux. Bull.Corr.Hell.1887.p.355.

Note 1.p.512. The British Museum possesses a statue of the same type that leads to interesting observations.(Brunn-Brackmann, Pl. 77). Furstwangler made it the subject of thorough study, and inclines to believe it of Beotian origin, (Arch.Zeit.1882.p.51-58,pl.IV); but this attribution remains entirely hypothetical.

What was important was to establish the existence of this connection and the fact of this dependance. The excavations of the Ptoion have brought to light other fragments of statues in which reappeared in the successive phases of its development the type that we have just studied.[1] Further, before these discoveries even occurred, a sufficiently long catalogue of figures in the round and of steles found in B Beotia could be drawn up.[1] It would doubtless be possible to note in more than one of those pieces, some characters to which we have called attention; but nowhere are they shown with the same entirety and as clearly emphasized as on the monuments described above. Regarding the proof as made, we shall drop the pursuit of this enumeration. Beotia is a also not the sole country of central Greece, where the sculptors required their inspiration from the masters of the Peloponessus. The Louvre possesses two torsos of Archaic Apollos, found at Actium on the gulf of Ambracia. Now one of t these by its fabrication much recalls the Apollo of Ptoion.

Note 1.p.513. Bull.Corr.Hell. 1886. Pls.VI,VII,VIII;1887, Pls. VIII, IX,XIV.

Note 2.p.513. G. Körte. Die antiken Sculpturen aus Boetien. (Athen.Mitt. 1878. p.301-422; pls. XIV, XV).

We cannot be surprised to find this type again in this d distant province of Greece, where art never had a strong a and independent life; it was perhaps imported there very early. Dipoinos and Skyllis introduced and accredited it in the Peloponessus; now they having to complain of the Sicyonians withdrew into Etolia.[1] They returned to Sicyon only as the result of Negotiations undertaken by order of the Pythia; it is right to assume that they did not remain idle during the weeks or months spent on Etolian soil. Is this to say that one should seek in one or the other of the torsos

of Actium an original work of the two Cretan masters? We c cannot think that one could dream of this. About the beginning of the 6 th century the attitude of the figure became more regular and the representation of the form more conventional that it is here, where in spite of inaccuracies, it already evidences a certain progress accomplished, particularly in one of the figures in question. The authors of the two statues have behind them an entire past of labor and efforts. What is probable is that during the sojourn made on the north coast of the gulf of Corinth, Dipoinos and Skyllis furnished to several temples of that country images, which then served as models. Acarnania was contiguous to Etolia. The tribes that peopled these two countries had nearly the same habits and customs.[2]

Note 1.p.514. Pliny. H-N. XXXVI. 9-10.

Note 2.p.514. Thucydides (I-5) places together the Locrians, Ozoles, Etolians and Acarnanians, when he wishes to c cite Greek tribes, that remained faithful to "ancient customs." See III, 94.

At the end of the 5 th century, Thucydides stated how very rude and bellicose those customs had remained. By comparison with the Athenians and other coastal peoples of the Egean sea, the Etolians were accused of eating their meat raw, g giving the appearance of semi-barbarians. The differences which thus struck the historian were doubtless actual and profound; but to those retarded Greeks, the Etolians and their western neighbors were no less Greeks. If art did not play the same part in their lives as in that of the Milesians, Argives and Athenians, yet it held a certain place. T Those tribes adored the same gods as the other Hellenes, a and to ensure their protection, they had built for them temples, each of which at least contained a statue, that of t the deity assumed to inhabit it. They had not failed to seek to decorate this sanctuary with which the sculptor and painter could furnish them for that purpose. That has just been demonstrated for Etolia by the excavations executed by the Archaeological Society of Athens in 1887, 1898 and 1899, in the plain of Thermos, situated even in the heart of that rough country. When the Etolian tribes were established in this country, this location had been chosen to serve a pol-

political and religious centre for the confederation: there assembled the delegates of the various clans and the gatherings in which were treated the general interests. They met around a temple of Apollo Thermios, which had been built and maintained at the cost of the entire people.[1] This is the very temple that seems to have been recently exhumed. The results of these excavations are finally known to us by a report, that however brief it may be, does not lack precision and is accompanied by accurate drawings.[2] Thus one can now form an idea of the original character of the edifice and of the style of the figures that decorated it.

Note 1.p.515. This seems to result from the tale given by Polybius of the fortunate surprise by which Philip V made himself master of Thermos in 218.(V-8).

Note 2.p.515. Ephemeris. 1900. p.161-212.

It is a regret for us that this edifice had not been discovered when we were studying the origins of Doric architecture. With its long and narrow cell that a middle row of c columns divided in two aisles, its columns that could only have been of wood, its entablature merely of carpentry covered by painted terra cotta, this building would have furnished us with one of the most ancient types of the Greek t temple. It would have been profitably compared with the temple of Hera at Olympia, the treasury of Gela and certain m monuments of Paestum and Selinonte. The publication was delayed too long: but at least we cannot fail to utilize it for the history of sculpture.

Sculpture was represented at Thermos by an entire series of clay antefixas, and rose above the cornice on the facades of the edifice; numerous fragments of them have been found. According to the conjecture of the author of the excavations, female heads with caps (polos) alternated with heads of men. All these reliefs were obtained by the aid of moulds of which some remains have been gathered, then retouched with t the tool; the colors where then applied before placing them in the oven. The faces of the women were painted white and those of the men were red, the beard and hair being dark brown. These images further do not appear to be all of the same date; some are certainly of the 6 th century, while o others can scarcely be earlier than the first half of the

5 th. There must have been repairs, broken tiles being replaced

We only have to occupy ourselves here with the most archaic antefixas: now with traits more or less marked, all these present the reposoduction of a type already known to us. One finds here the wide face, the round eye flush with the head, the great nose and the square chin; a solid and heavy construction with a total lack of expression. (Fig. 265). These fragments were scarcely disinterred before these resemblances were noted, relating to the least details.[1] Thus quite at first one of the most ancient of those heads was compared to that of a statue of Tegea (Fig. 210). On both were the same ears perpendicular to the cheek and extending in the form of wings; the same headdress, whose arrangement recalls that of the Egyptian "klaft" (Fig. 266).

Note 1.p.516. Ephemeris. 1900.p.194-195, 207.

Note 2.p.516. The same. p. 189-190.

There is nothing very improbable in the hypothesis by which it is proposed to explain these affinities.[2] These tiles with colored reliefs were modeled and burned at the place.[3] One recognizes in them by its color and quality the clay of the country; but the industry whose products we have here could not have originated among a people, that a century l later only still inhabited villages without walls and had n not a single city worthy of the name. This industry had been created by the Corinthians; among them a modeler in clay, Boutades, had commenced to fabricate these decorated tiles and these acroterias, that served to ornament the cornices and ridges of the temples.[4] It is then probable that we have here works executed at Thermos in moulds imported from Corinth and perhaps by Corinthian workmen. From the time that its navy undertook those voyages toward the West, that ended in the founding of numerous and prosperous colonies, Corinth assured itself of points of relaxation on the Etolian coast, as in a barbarous country. It had established there on the Antirrhion, a fortified post, Molycrion;[5] two small adjoining ports of Chalkis and Makynia must also have been agencies frequented by their merchants, who exploited all that region of lower Achelous when voyaging toward the Ionian sea.

Note 2.p.516. Ephemeris. 1900. p.189-190.

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ence of Corian art, to expand and prevail in all that coun-
try situated north of the gulf of Corinth. A Theban sculptor
went to study at Sicyon. Cretan sculptors passed into Aetolia;
perhaps they occupied their leisure in supplying the [illegible]
temple with the statues, that it could not lack; but in any
case, one can scarcely doubt that the Aetolians were tribut-
ary to Corinthian workshops, and that they derived thence
all the decoration of their principal edifices.

Of all cities of European Greece, Corinth was then that
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the most active industry. The vases, terra cottas and bron-
zes exported by it in full cargoes to all the coastal peop-
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to subject all that portion of the Greek world to the pres-
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lectic were the industrious artisans in that city open to ev-
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in sculpture. We should certainly have the direct proof
of it if archaic art were less poorly represented in the
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intaian colonies. In the lack of stone sculptures, clay fig-
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vicinity of a temple of Artemis was found a curious series
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in a pit dug for that purpose; there has been recognized
one of those accumulations of exvotos, other examples of which
which have been noted. Here is how the author of the excav-
ations describes the appearance of the heads of these ima-
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skeleton. The breasts are quite apparent; the chin is very
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are placed on the same line"(Fig. 267)"1 The great majority
of the statuettes discovered at Athens and in Ionia have a
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[illegible] strikes us most in them, unless it be the [illegible]

Note 3.p.516. Ephemeris. 1900. p.197-198.

Note 4.p.516. Pliny. H.N.XXXV. 152.

Note 5.p.516. Thucydides. III. 102.

One sees what paths were followed by the style and influence of Dorian art, to expand and prevail in all that country situated north of the gulf of Corinth. A Theban sculptor went to study at Sicyon. Cretan sculptors passed into Etolia. Perhaps they occupied their leisure in supplying the federal temple with the statue, that it could not lack; but in any case, one can scarcely doubt that the Etolians were tributary to Corinthian workshops, and that they derived thence all the decoration of their principal edifice.

Of all cities of European Greece, Corinth was then that with the most extended maritime commerce, and consequently the most active industry. The vases, terra cottas and bronzes exported by it in full cargoes to all the coastal peoples of its gulf and to the Adriatic must contribute much to subject all that portion of the Greek world to the prestige and ascendancy of this Dorian taste, which however eclectic were the ingenious artisans in that city open to every breath from outside, yet gave the tone to their works in sculpture. We should certainly have the direct proof of it if archaic art were less poorly represented in the little remaining to us of the monuments of all these Corinthian colonies. In the lack of stone sculptures, clay figurines instruct us. At Corful the ancient Corcyra, in the vicinity of a temple of Artemis was found a curious series of archaic votive statuettes, that had been heaped by thousands in a pit dug for that purpose; there has been recognized o one of those accumulations of exvotos, other examples of w which have been noted. Here is how the author of the excavations describes the appearance of the heads of these images:- "Usually on these images the face is broad and strong, rather rectangular than oval; firm flesh covers a solid skeleton. The breasts are quite apparent; the chin is vern pronounced. The mouth is straight with thick lips. The eyes are placed on the same line"(Fig. 267)"[1] The great majority of the statuettes discovered at Athens and in Ionia have e eyes more or less oblique, and this obliquity of the eyes perhaps strikes us most in them, unless it be the smilest

[illegible] the mouth, as well as eyes in the normal position. likewise [illegible] the types imported from the mother country, that colonial sculptors reproduced there in stone and bronze.

Note 1.p.518. Lechat. Terres cuites de Corcyre.(Bull.Corr- [illegible]

[illegible] is a lioness believed to have been placed on the tomb of a citizen named Menecrates (Fig. 268). For the pose of the [illegible] body and the rendering of the neck, perhaps one feels there [illegible] Phenician images in different materials, which commerce with the Orient then scattered in the entire basin of the Medit-terranean. [illegible] could not fail in Greece to remain more or less conventional: but under the firm and bold hand chisel of the artists accustomed to seize the great lines of their models, it no less retained much of its strength and savage severity. We [illegible] among the remains of the clay facing was found the head of lion in beautiful work, which must have served at a spout of a gutter at an angle of the edifice (Fig. 269).2

Note 2.p.518. Ephemeris. 1900. p.199.

We are held to mention the works of sculpture, that although discovered in central Greece, lest whoever studies this to remember Sparta, Argos and Sicyon. But we should recall that particularly in Boeotia, which has ports on the [illegible] sea and adjoins Attica, other influences have made themselves felt. We have found there at Orchomenos a stele signed [illegible] that stele was cut in Pentelic marble and must have been sent from Athens to Thespiae.[1] Still even in Boeotia it is [illegible] of Peloponnesian statuaries, that sculpture was born and developed. We have seen at Delphi Dorian art represented [illegible]

that enlarges the mouth and raises the cheeks. Now the terra cottas of Corcyra nearly always present a s.raight and severe mouth, as well as eyes in the normal position. likewise the nearly rectangular form,affected by the face is that f found in the authentic works of Dorian art. These figurines are counted there by hundreds and were certainly made at C Corcyra itself; one can divine from them the character of the types imported from the mother country, that colonial sculptors reproduced there in stone and bronze.

Note 1.p.518. Lechat. Terres cuites de Corcyre.(Bull.Corr. Hell. 1891.p.1-112; pls.I-VIII).

The only other monument so far discovered in the island is a lioness believed to have been placed on the tomb of a citizen named Menecrates (Fig. 268). For the pose of the b body and the rendering of the head, perhaps one feels there as in the lions of Miletus (Fig. 118) the imitation of Egypto-Phenicnan images in different materials, which commerce with the Orient then scattered in the entire basin of the Mediterranean. Borrowed from Asian art, the type of the lion c could not fail in Greece to remain more or less conventional; bur under the firm and bold hand chisel of the artists accustomed to seize the great lines of their models, it no less retained much of its strength and savage severity. We could note that also concerning the temple of Thermos. There among the remains of the clay facing was found the head ofa lion in beautiful work, which must have served at a spout of a gutter at an angle of the edifice (Fig. 269).[2]

Note 2.p.518. Ephemeris. 1900. p.199.

We are held to mention the works of sculpture, that although discovered in central Greece, lead whoever studies them to remember Sparta, Argos and Sicyon. But we should recall that particularly in Beotia, which has ports on the Egean sea and adjoins Attica, other influences have made themselves felt. We have found there at Orchomenos a stele signed by an Ionian sculptor, Alxenor of Naxos (Fig. 185)a Also t that stele was cut in Pentilic marble and must have been sent from Athens to Thespies.[1] Still even in Beotia it is especially due to the examples and as if under the patronage of Peloponessian statuaries, that sculpture was born and developed. We have seen at Delphi Dorian art represented bes-

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erect there in that sacred enclosure a monument of its glo[ry]
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with them from the quarries and workshops of their country
the materials that they desired to place in the work.
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Beside monuments in which is sometimes marked the influ-
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art, one also finds in Boeotia and in the adjacent countries
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one can only see the products of the independent effort of
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even control.

We can place in that category a fragment of a draped fi[gure]
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roughly squared beam.[2] There is finally a stele discovered
at Tanagra. The inscription engraved on the base informs us
that it was dedicated by Amphalkes to the memory of two
friends, Dermys and Kitylos. The sculptor has taken there
a method, of which I know no other example. Two nude men
[illegible]
pilaster terminated at top by a projecting slab: each per-
sonage has his name inscribed beside him on the face of the
vertical, thus having a false air of statues (Fig. [illegible]).
Dermys has the right arm hanging along the body and Kitylos
the left one. Both mutually pass the other arm over the s[houlder of the]
other, an attitude not rarely found again in men in the
[illegible]
movement, which the chisel could not render naturally. The
two arms seizing Dermys and Kitylos from behind appear to
come from the slab surmounting the two statues. The realit[y]
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other serious inaccuracies. The heads are too much short[ened]
for one to judge of the lines of the face; but the bust [illegible]
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les and the bones of the knees are so exaggerated, that it
is necessary to look closely at them to be assured that the
persons do not wear rings there. Yet with all its defe[cts]
this group gives the impression that the artist is sym[pathetic]
to his work. "One divines in this the qualities that succe[ed]

beside Ionian art. As at Olympia, each city that wished to erect there in that sacred enclosure a monument of its glory sent its architects and sculptors, who frequently brought with them from the quarries and workshops of their country the materials that they desired to place in the work.

Note 1.p.519. Brunn-Bruckmann. Pl. XXXVII.

Beside monuments in which is sometimes marked the influence of the insular art, and more frequently that of Dorian art, one also finds in Beotia and in the adjacent countries, works that properly speaking have no style, and in which one can only see the products of the independent effort of local image-makers, obscure workman that depend on no foreign control.

We can place in that category a fragment of a draped figure that came from the Ptoion; the statue had the form of a roughly squared beam.[2] There is finally a stele discovered at Tanagra. The inscription engraved on the base informs us that it was dedicated by Amphialkes to the memory of two friends, Dermys and Kitylos. The sculptor has taken there a method, of which I know no other example. Two nude men stand near each other with their backs against a sort of pilaseer terminated at top by a projecting slab; each personage has his name inscribed beside him on the face of the vertical, thus having a false air of atlantes (Fig. 230). Dermys has the right arm hanging along the body and Kitylos the left one. Both mutually pass the other arm over the shoulder, an attitude not rarely found again in men in the popular festivals of modern Greece; but there is a complex movement, which the chisel could not render naturally. The two arms seizing Dermys and Kitylos from behind appear to come from the slab surmounting the two statues. The sculptor is then still very inexperienced. There are in his work many other serious inaccuracies. The heads are too much shortened for one to judge of the lines of the face; but the bust lacks amplitude and the legs are too long. In these the muscles and the bones of the knees are so exaggerated, that it is necessary to look closely at them to be assured that the persons do not wear rings there. Yet with all its defects, this group gives the impression that the artist is superior to his work."One divines in this the qualities that succeed-

succeeding generations will develop, simplicity in composition, search for elegant proportions, the desire to adhere to the entirety by only accenting some details, the gravity and calmness of the attitudes and the symmetry of the movements. The type which the sculptor had under his eyes and that he endeavored to reproduce is lean, slender and nervous, entirely Greek. Dermys and Kitylos have slender waists, long necks, the chest prominent and strongly thrown forward, the extremities rather small than large. The firmness of the muscles and bones nowise alters the delicacy of the race."

Note 1.p.522. A. Dumont. Gazette archaeol. 1878.p.161.

Thus even where were lacking the instructions of those who then passed for masters of the art, one sees appearing a lively feeling for form and a firm intention to find the beautiful in seeking the true. By the same fact is made the proof, that the Beotians never merited the bad reputation that they owed to a verse of Horace. We shall have more than one occasion to show, that without having attained the power of invention and the high originality of their Athenian neighbors, particularly in the arts, they have taken a very honorable part in the movement and in the production of Greek sculpture.

7. Egina.

The island of Egina is located between Attica and Argolis, in the Saronic gulf that opens on the Egean sea and looks on the Cyclades. "The sea, that high road of the Greeks who had no others, unites Egina to all neighboring coasts. With a good wind, the ship from Egina will arrive at Piraeus in two hours, at the isthmus of Corinth in four hours, and at Methana in less than an hour. By assigning to Egina that p privileged location, nature seems to have reserved to it the monopoly of Greek commerce."[2] Its inhabitants were Dorians, who came to add themselves to an old foundation of the Achaians, and had no future except to resolutely engage in that course. The island is very small. Its area is only 32 sq. miles, and its soil is very poor. It scarcely produces barley alone, and can feed only flocks of goats and sheep. The vine succeeds there, but running water is lacking for irrigation and the olive gives but a small return. On the other hand, in the southwest of the island is a fine harbor, where it was easy to construct for the city that rose at the end

of that port and two of those narrow basins which sufficed for the light ships of the ancients. As for the barks that found no place in the ports, they were hauled up on the strand and sheltered from the waves, when a tempest theatened.

Note 2.p.522. About. Memoir sur l'isle d'Egine. (Archives des missions. vol. III. 1854. p. 481).

The Eginetans knew how to profit by the advantages of that location, and drew from outside all that could not be found on their rock; they sought fortune on the sea. Egina had f formed a part of the Argive kingdom of Phidon; when that was dissolved, they freed themselves from the supremacy of Epidauros, and having become independent, they soon had a very prosperous merchant navy protected by a military navy maintained with great care. By these efforts Egina rivaled powerful Corinth. It seized in the Archipelago the role that Delos played under the successors of Alexander, and Syra at the beginning of the 19 th century of our era; it heaped in its magazines the wares which its merchants then placed on the neighboring continent and even sent to great distances, for example, to the remotest part of the Euxine sea, from whence they brought wheat.[1] Further, Egina was not satisfied with being richly supplied as an emporium; a flourishing industry was developed there, and in ancient Greece, industry was never separated from art. The eginetans made and exported perfumes, clay vases and especially objects of metal.[2] They had commenced by fashioning furniture; their candelabras of bronze were sought for;[3] these like the pieces of that sort found in great number, were ornamented by heads and busts, images of actual or fanciful animals. With these decorative figures the modeler and founder had made their apprenticeship; they did not delay to become bolder and to cast statues in bronze.

Note 1.p.523. Herodotus. VII, 147.

Note 2.p.523. Atheneus. XV,12,p.686; Steph.Byz.under Aegina

Note 3.p.523. Pliny. H.N. XXXIV. 11.

Particularly after the second Median war was established by the works of Glaukias and especially of Onatas the reputation off the bronze-workers of Egina; but these would not have attained that mashery if they had not had predecessors already very skilful. Many attempts were necessary to arrive

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If by this borrowed technics the school of sculptors o[f]
Toina was connected with Ionia, which gave to Greece the
process of hollow casting, it seems to have taken from
possesian statuary the principal elements of the style
formed its glory. The Dorians had contributed to the peopl
ing of the island; that had at first merely a dependance
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error, Pausanias made him an Aeginetan;[2] as for Pliny, he
a compatrior and collaborator of the Samians Theodoros a
[illegible]
ation of the temple of Hera at Samos.[3] Smilis is also
mentioned as the author of the statue placed at the back
the sanctuary.[4] When their artists were at the head of
tamporaneous art, did the Samians have to require from
foreigner the image of the goddess in honor of whom they
just erected such a sumptuous edifice?

Note 2.p.524. Pausanias. VII, 4-4.

Note 3.p.524. This results from the comparison of two
sages of Pliny, in one of which by inadvertence of the
or or the fault of a copyist, the name of Lemnos is certa
ly substituted for that of Samos (H.N. XXXIV,83; XXXVI,
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Kallon is that earliest sculptor of Aegina of which we
any precise information;[5] now tradition represents him as
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ciples of Cretan masters. His works that are mentioned
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they still retained of archaic rudeness, his statues were
compared to Tuscan bronzes,[6] which gives reason to think
that he lived about the end of the 6th century.[7]

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at fixing the standard of the alloy, that gave the best casts. This result was finally obtained and the bronze of Egina was almost as highly esteemed as that of Delos by connoisseurs.[1]

Note 1.p.524. Pliny. H.N. XXXIV. 9-10.

If by this borrowed technics the school of sculptors of Egina was connected with Ionia, which gave to Greece the process of hollow casting, it seems to have taken from Peloponessian statuary the principal elements of the style which formed its glory. The Dorians had contributed to the peopling of the island; that had at first merely a dependance on Argolis. Its earliest artists appear to have sought instructions in the peninsula. We do not speak of Smilis here. By error, Pausanias made him an Eginetan;[2] as for Pliny, he was a compatrior and collaborator of the Samians Theodoros and Rhoecos, with whom he cooperated in the erection and decoration of the temple of Hera at Samos.[3] Smilis is elsewhere mentioned as the author of the statue placed at the back of the sanctuary.[4] When their artists were at the head of contemporaneous art, did the Samians have to require from the foreigner the image of the goddess in honor of whom they had just erected such a sumptuous edifice?

Note 2.p.524. Pausanias. VII, 4-4.

Note 3.p.524. This results from the comparison of two passages of Pliny, in one of which by inadvertence of the author or the fault of a copyist, the name of Lemnos is certainly substituted for that of Samos (H.N. XXXIV,83; XXXVI,90). Furtwängler. Meisterwerke; excursus I; Smilis and Eginetische Kunst, p. 720-723).

Note 4.p.524. Pausanias. II,32-5; 18-8; VII,18-10.

Kallon is that earliest sculptor of Egina of which we have any precise information:[5] now tradition represents him as pupil of Tekleos and Angelion, who were themselves the disciples of Cretan masters. His works that are mentioned were executed for the temples of Trezene and of Amyclea. For what they still retained of archaic rudeness, his statues were compared to Tuscan bronzes,[6] which gives reason to think t that he lived about the end of the 6th century.[7]

Note 5.p.524. Pausanias. II,32-5; III,18-8; VII,18-10.

Note 6.p.524. Quintilian. Ins.orat.XII, 10-7.

Note 7.p.524. Pliny certainly made one of his customary

errors, when he places Kallon beside Ageladas in the 87 th Olympiad (H.N.34-49), i.e. about 432.

After the defeat of the Persians the Eginetans had their finest years of fruitful prosperity and creative activity.. For their prowess at Salamis, they had received the prize of valor, and among them divided the booty taken from the enemy. The little island thus became for some weeks as the centre of the Grecian world, where it continued to make a great figure until the time, when in 456 it was compelled to pay tribute to the Athenians, to lose soon after the last remains of its independence, and to see its lase lands distributed to Athenian colonists.

On the morrow of unhoped for triumphs, the sculptors of Egina were still vibrating with the emotions of that struggle in which their country had taken such a great part, and they produced works whose character and accent were sufficiently striking, that several principal cities of Greece a and the glorious tyrants of Sicily charged them with executing some of the monuments to recall either the defeats inflicted on the barbarians, or victories obtained at Delphi, on the isthmus or at Olympia. According to all appearance shortly after the end of the war, on a height of dominating the entire gulf the Eginetans erected on the site of an earlier edifice the Doric temple on whose two pediments were placed the marble statues now preserved at Munich.[1]

Note 1.p.520. The existence of this first temple has been proved by Furstwangler in the excavations that he made there in 1901, but the results of those excavations are only known by brief reports. One of them mentions the head of a woman in a very archaic style.(Berl.Phil.Woch. 1901,p.637).

We shall not undertake here the examination of those two entireties of capital importance; this would exceed the limits of the scope limiting this study for the time. All of importance to indicate here is, that from the first years of the 5 th century and before 480 the sculptors of Egina were already sufficiently famous, that their works were sought even outside the island. Themistocles said that "it was a speck on the eye of Piraeus," the military post just created by him. Thenceforth Athens envied and detested Egina. The workshops of Egina had no less been put under contribu-

contribution by the citizens of Athens for several of those votive figures, more numerous from year to year, that were grouped on the Acropolis around the temples built by Pisistratus and his sons. There are found on bases the signatures of Kallon [2] and of Onatas. [3] Onatas is the most celebrated of Eginetan mashers. Particularly from 480 to about 460 this artist, a bronze founder, appears to have had as patrons the princes of the Greek cities; but the base on which his name is read at Athens has been taken from the layer of ruins l left on the Acropolis by the two Persian invasions of 480 and of 479. The casts from his workshops were then already known and appreciated before the second median war.

Note 2.p.525. Löwy. Inschriften. No. 27. From the form of the letters, this inscription seems to date from the year 500.

Note 3.p.526. Ephemeris. 1887.p.146. Corp.inscr.attic.IV,2, No. 373[99]

To judge by the arrangement of the holes for fastening on the top of the pedestal, the votive statue that Timarmhides ordered from Onatas was only a statuette, probably of a horseman; but to a figure of nearly natural size belonged a h head, that came from the same excavations and believed to be recognized as a bronze from Egina.[1] The helmet that formerly covered it has not been found.(Figs. 371;372). The face is full with strong cheeks; the nose is large at the end; the eyebrows are in relief, the eyes are placed low and slightly oblique. They were filled with a whitish enamel; a central hole alone now marks the place of the pupil. The m mouth with strong lips is enclosed by a short moustache with falling ends. Beneath the lower lip is arranged a spot in the beard extending down like a collar. The hairs are indicated, as on the border of the headdress, by fine and close incisions.

Note 1.p.527. Collignon. Histoire. Vol.I,p.305-306.

That head is pleasing for whatever side it is seen; it has life. It must have been much more so when a little pin of dark metal was set in the glass paste, and gave brilliancy to the looks, when the lips were covered by a thin sheet of red copper and were clearly detached from the dark beard. Art is here more advanced than in the Peloponessian sculptures that have passed under our eyes; but it would be easy

to show that the style of this fragment, in spite of the p progress evidenced by it, approaches rather that of the Dorian artists than the fabrication of Ionian masters. We reserve the question; we shall be in better position to treat and to solve it, when we study the so-called marbles of Egina, where the body is evidently presented under quite varied aspects. Further,one cannot mistake, and this justifies the conjectore expressed by us, the close relation existing between those marbles and the bronze from the Acropolis. To be convinced of it, it suffices to compare the latter to t the head of the wounded warrior, that occupies on the temple the left angle of the eastern pediment. In the entirety it is the same type of face, the same cut of the beard, the same mode of concealing the hair beneath the helmet. The resemblance has already been mentioned; it would appear still more striking, if the head found a Athens had not lost the helmet serving it as headdress.

Chapter III. [illegible]

1. Location of Athens and character of its development.

[illegible]

[illegible] of Corinth [illegible] Thebes. [illegible]

case for the Athenian State in the Greek world a very pecu-

liar situation, whose facts are so complex as to cause sca-

rcely to define them.

At first sight, Attica seems to be only a prolongation of

[illegible] Greece, [illegible]

[illegible]

te Attica from Euboea, Beotia and Megaris. By the slopes and

turns of the routes traversing Parnassus and Citheron did

its first inhabitants come to establish themselves in Atti-

that Ionian population which called itself autochthonous, i.

born of the land itself that has always continued to feed

as evidence of the remote antiquity in which dated its est-

lishment in this country? We do not know. One may infer fr-

some vague traditions, that Attica later received by that

route some bands of fugitives belonging to other Greek tri-

bes, Achaians and Eolians driven from their homes: this was

like a scattering from the flood of the Dorian invasion [illegible]

ida armies; but Attica with its circle of the Parnes and [illegible]

[illegible]

owe to it the irises, aspirations and instruction that gr-

eet the spirit of its people: by that way came to it always

those praise that its stony soil did not sufficiently yiel-

ded. If the Athenians desired to retain contact with the

Ionian tribes forming the most compact mass, it was still

[illegible]

lations. Men speaking the same dialect as they, that has

[illegible]

tons, they could only find in the Cyclades which from ca-

Sunium, they saw outlined on the horizon, and more dista-

in the great islands of Samos and Chios, thus finally in

Asia Minor, where along the western shores of the peninsula

[illegible]

On the contrary, on the other side of the necks dominatin-

its country, Athens had vainly sought a city connected

[illegible]

[illegible]

Chapter XII. The Attic School.

1. Location of Athens and Character of its Development.

The history of Athens is less simple that those of Sparta and Argos, of Corinth and Thebes. Natore and events have m made for the Athenian State in the Greek world a very peculiar situation, whose facts are so complex as to canse some trouble to define them.

At first sight, Attica seems to be only a prolongation of central Greece, the point which this extends southeast in the Egean sea: but high mountains and narrow defiles separate Attica from Eubea, Beotia and Megaris. By the slopes and turns of the routes traversing Parnessus and citheron did its first inhabitants come to establish themselves in Attica, that Ionian population which called itself autochthones, i.e, born of the land itself that had always continued to feed it, as evidence of the remote antiquity in which dated its establishment in this country? We do not know. One may infer from some vague traditions, that Attica later received by that route some bands of fugitives belonging to other Greek tribes, Achaians, and Eolians driven from their homes; this was like a spattering from the flood of the Dorian invasion and its eddies; but Attica with its ports of the Euripus and of the Saronic gulf has its front toward the sea. By the sea came to it the ideas, suggestions and ins.ruction that aroused the spirit of its people; by that way came to it always those grains that its stony soil did not sufficiently produce. If the Athenians desired to retain contact with those Ionian tribes forming the most compact mass, it was still by sea that they must demand means of maintaining those relations. Men speaking the same dialect as they, that had t the same predisposition, the same hereditary faiths and customs, they could only find in the Cyclades which from cape Sunium, they san outlined on the horizon, and more distant in the great islands of Samos and Chios, thus finally in Asia Minor, where along the western shores of the peninsula were enthroned in their wealth Smyrna, Ephesus and Miletus. On the contrary, on the other side of the peaks dominating its country, Athens had vainly sought a city connected by that bond of a common origin.

During a long series of years, Athens remained almost

isolated. It had few relations with the groups that dominated and gave tone in European Greece. On the other hand, it was too far from the Ionians of Asia to be swept into the movement of their free, bold and fruitful life, their colonial enterprises and the labors of their thoughts. It had not their rich plains, the alluvium of the rivers descending from the plateau of Phrygia. Particularly it had not rich Lydia behind it; unlike its oriental sisters, it was not p placed at the ends of routes that brought to the coast the merchandize and ideas of the ancient civilizations of the valley of the Euphrates; it did not possess agencies in Egypt, nor ships to land on the distant shores of Scythia and Pontus, of Cyrenica, Italy, Gaul and Spain. Until the middle of the 6 th century, Athens had neither commerce, navy,nor political power. Among Grecian cities, it was one of the last comers, one of the slowest growth. When the Ionian cities of Asia Minor, and in Europe Sparta and Argos, Sicyon, Megara and Chalcis,were already flourishing and founded colonies, Athens developed by its own resources,obscurely and silently. By its well chosen position occupied in the central plain of Attica and around its Acropolis, it annually became less poor by the obstinate labor of the peasants cultivating its lean fields and olive trees, as well as by the ingenuity of its artisans. Those profited by the superior quality of the clay found in their soil, had from the 9 th century founded in Attica an industry soon becoming prosperous there, that of ceramics. It has been seen by the so-called vases of the Dipylon, what was henceforth their professional skill, as they excelled in fashioning pieces of very great dimensions and in covering them by very varied images.[1] The products of those workshops served as models for Beotian potters, and were exported even to Cyprus. At the same time Athens also had artisans expert in working metal, to prepare the moulds in which were stamped those s sheets of gold fastened around the heads of corpses, or in chiseling the legs and circles of those tripods on which were placed the funerary urns.[1] Otherwise those painters, goldsmiths and bronze-workers, in choosing their motives a and creating their style, were only inspired by the needs and tastes of their fellow citizens. We have noted this for

ceramics and also prove it for sculpture.

Note 1.p.530. Histoire de L'Art. Vol.VII,p.156-158.

[illegible]

[illegible]

We know nothing of the origins of that sculpture from the ancient authors. There is no account taken of the effort t [illegible] Dedalus, legendary inventor of statuary, whom other traditions represent as a Cretan. Nothing more is to be deduced from the mention made of a very ancient image of Psoconos attributed to a certain Simmias, that like Dedalus was a son of Eupalamos.[2] This primitive sculpture of Athens is known to us only by the monuments. By recent discoveries, these have restored to us a century and more of the development of this art; they permit us to follow it at Athens from infancy to full maturity. Now what will result for us from the very careful study that we shall make of those monuments is that Attic statuary is autochthonous, as the people inhabiting that country claimed to be. It was not imported from outside, and during the first phases of that laborious life and of continuous progress, that should end in such a brilliant flight of the genius of sculpture, it suffered no foreign influence. [illegible] ancient works and especially explained by the properties of the material and the mode of attack that directed in the hand of the workman the only tools at his disposal.

Note 2.p.531. See the texts relating to Dedalus and to [illegible]

2. Sculpture in soft Stone and Beginning of Sculpture in Marble.

On sculptures in low, middle and high relief, that decorated the pediments of the oldest temples of Athens is noted a vigor, breadth of touch and a slightly brutal boldness, that is not found in the same degree in other monuments of Grecian archaism, for example in the groups at Delphi and Olympia, that filled the pediments or friezes.[1] We can not this difference without believing ourselves bound to attribute to the Athenian sculptors a special temperament and gifts. The figures of the treasury of Cnidos are of marble; those of the treasury of Sicyon and that of Megara are of lime-

ceramics and also prove it for sculpture.

Note 1.p.530. Histoire de l'Art. Vol.VII,p.156-182.

Note 1.p.531. The same. Vol.VII,p.245-248; Figs.113-115; p. 256-257; Figs. 2, 133.

We know nothing of the origins of that sculpture from the ancient authors. There is no account taken of the effort t that Athenian patriotism made to connect with Athens that Dedalus, legendary inventor of statuary, whom other traditions represent as a Cretan. Nothing more is to be deduced from the mention made of a very ancient image of Bacchus attributed to a certain Simmias, that like Dedalus was a s son of Eupalamos.[2] This primitive sculpture of Athens is known to us only by the monuments. By recent discoveries, these have restored to us a century and more of the development of this art; they permit us to follow it at Athens from infancy to full maturity. Now what will result for us from the very careful study that we shall make of those monuments, is that Attic statuary is autochthenous, as the people inhabiting that country claimed to be. It was not imported from outside, and during the first phases of that laborious life and of continuous progress, that should end in such a brilliant flight of the genius of sculpture, it suffered no foreign influence. The qualities and defects found in its most ancient works and especially explained by the properties of the material and the mode of attack that directed in the h hand of the workman the only tools at his disposal.

Note 2.p.531. See the texts relating to Dedalus and to Simmias in Overbeck. Schriftliche Quellen.p.74-98,346-347.

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limestone; but they were carved by artists that came from workshops in which men already knew how to work marble or stones having nearly its hardness, while the reliefs of the pediments of Athens are the work of a chisel only having to do with wood or with a very soft tufa. The sculptures of Delphi and of Olympia alluded to cannot be much earlier than 550, and others are later than that date, while according to all appearance the fragments of the Attic pediments date back to the end of the 7 th or the first years of the 6 th centuries.

Note 1.p.532. Collignon. Histoire. Vol.I,p.216-217.

Of all those groups, perhaps that in which the working of stone follows most docilely the methods for wood, is the relief representing Hercules slaying the Hydra of Lerna.(Fig. 273). Made of six slabs whose sizes vary according to the place occupied in the whole, it must have decorated the facade of a little temple with dimensions nearly those of one of the treasuries of the terrace of Olympia; but the very soft stone has been broken into small pieces, and the restoration presents many voids.[6] Thus one has but scarcely the legs of the principal personage, Hercules, who stands beneath the apex of the tympanum, is armed with the club and c crushes the multiple heads of the monster. The great body of the latter with its long and sinuous folds fills all the right part of the field. On the left of Hercules iy a person standing near the wheel of a chariot that he prepares to ascend, is recognized Iolaos, the squire of the hero. In t the angle at the same side and before the heads of the horses harnessed to the chariot, is believed to be the place of a fragment of a slab on which are distinguished three p parallel pads; these are the remains of the claws of an enormous crab, as it is related that it came to nip the feet of Hercules, while he fought against the serpent. The crab figures on several painted vases on which is reproduced the same adventure.

Note 2.p.532. The restoration presented in the drawing opposite was made by Purgold. Emhemeris. 1884.p.147-158; 1885, p.233-242, 247-256.

With a length of 19.0 ft. the tympanum had a height of o only 2.59 ft. The figures are very mutilated and are then at

too small a scale for it to be possible to offer a reproduction allowing one to judge of the details of the execution; but the most reduced image itself proves that the relief of the serpent strongly resembles a relief of the Chrysapha. (Fig. 215); by the mode of execution. None or scarcely any modeling; nothing but planes intersecting at nearly right angles. The stone is again almost like wood under the tools of the marble-workers of Sparta.

Doubtless color with the frank tonalities of its reds, b browns and blues, intervened to detach the figures from the ground and to distinguish them from each other;[1] but in spite of the aid that it lent to the sculptor, he could not f fail to note the defects of his procedure. Placed at a certain height above the earth, the forms that he distributed in the field of the pediment could not produce all their effect only if they ceased to be simple outlines applied flat on the wall. Then he felt the need of giving them a stronger projection, and that intention must soon lead him to attempt to make apparent to the eye the thickness of the body.

Note 1.p.533. On the traces of color in the relief of the serpent, see Ephemeris. 1885,p.249-251.

The first results of this effort are marked in the little which remains of the sculptures of a second pediment, on w which was placed the scene of the combat of Hercules and t the marine god Triton, a subject already known to us by one of the reliefs of the architrave of Assos (Fig. 101).[1] This group is inserted in a pediment that seems to have nearly the same dimensions as that of the Hydra; did it form a pendant to that and crown a second facade of the same edifice? The question has been much discussed;[2] but there is reason to believe that the two pediments belonged to two different temples. The sculptor of the Triton employed a harder stone, that does not contain shells. The coloring is not the same in the two monuments, and the relief is stronger in the Triton than in the scene of the combat of Hercules and Hydra.

Note 1.p.534. Ephemeris. 1884. Pl. VII, Fig. 5. Athen. M Mitt. 1886. Pl. II, Fig. 1. This scene is represented on numerous Attic vases with black figures.

Note 2.p.534. For the indication and discussion of all t

the hypotheses expressed on the subject of [illegible]. [illegible]
having been the first to study in detail these sculptures at the time of discovery, examined them once in 1902 [illegible] minute care. He discusses in his text all the opinions expressed, and cites in his notes all the works to which he refers. The work forms a part of the Annales de l'Universite de Lyon, Nouvelle serie, II, Droit, Lettres, and has the title [illegible] ture en attique avant la ruine de l'acropole lors de l'invasion de Xerxes. 1903. This is the surve followed by us in [illegible].

[illegible] the Triton, while the other was formed by the three heads and three bodies of the giant Typhon, the demon of the storm and of the volcanic convulsions that elevated and produced the crust of the earth. According to the manner in which the figures are treated there, it is seen that they were cut on a section, and that this ground was a field with [illegible] descending toward the two ends. These figures were to fill a pediment. They are nearly of the same scale, and are cut in the same tufa; their fabrication and coloring are similar. One then has reason to affirm that they formed a part of the decoration of the same edifice, which was [illegible] than the reliefs of the Hydra and of the other [illegible] [illegible]. [illegible]
and a height of 0.2 to the apex of the tympanum.

In the two groups that could be restored, does one have the remains of the decoration of two different pediments, of the front and rear pediments of the same temple? Or rather did not the fragments of the two groups come from the same pediment, of which each of them may have filled [illegible]. Before seeking which of the two hypotheses is [illegible] acceptable, it is proper to describe and reconstruct the [illegible] groups as they are seen restored today in the museum of the [illegible].

The stone in which were executed the two groups is a [illegible] [illegible]. [illegible]
[illegible].

the hypotheses expressed on the subject of these reliefs, that we refer the reader to the work of Lechat, who after having been the first to study in detail these sculptures at the time of discovery, examined them anew in 1902 with minute care. He discusses in his text all the opinions expressed, and cites in his notes all the works to which he refers. The work forms a part of the Annales de l'universite de Lyon, nouvelle serie, II, droit, lettres, and has the title:- Au musee de l'acropole d'Athenes, Etude sur la sculpture en Attique avant la ruine de l'acropole lors be l'invasion de Xerxes. 1903. This is the guide followed by us in the greater part of this study.

Progress is more frankly marked in the remains of two groups, one of which represents the combat of Hercules and t the Triton, while the other was formed by the three heads and three busts of the titan Typhon, the demon of the storm and of the volcanic convulsions that elevated and ruptured the crust of the earth. According to the manner in which t the figures are treated there, it is seen that they were applied on a ground, and that this ground was a field with a height decreasing toward the two ends. These figures served to fill a pediment. They are nearly at the same scale, and are cut in the same tufa; their fabrication and coloring a are similar. One then has reason to affirm that they formed a part of the decoration of the same edifice, which was larger than the reliefs of the Hydra and of the other Triton. On that edifice the pediments had a length of about 27.9 ft and a height of 3.2 ft. to the apex of the tympanum.

In the two groups that could be restored, does one have the remains of the decoration of two different pediments, of two front and rear pediments of the same temple? Or rather did not the fragments of the two groups come from the same pediment, of which each of them may have filled the half? Before seeking which of the two hypotheses is most probable, it is proper to describe and represent the two groups as they are seen restored today in the museum of the Acropolis, although still incomplete.

The stone in which were executed the two groups is no longer a mixture of shells and sand, like that of the pediment of the Hydra. Although traversed in places by large flaws,

[illegible]
[illegible]
[illegible]
in classes. "In the oldest group of Hercules and the Triton, [illegible] of the pediment. On the contrary, in the new group the body of the Triton at several places is not attached but only pressed against the tympanum, and the body of Hercules is in great part separated from that of the Triton. Likewise in the group of Typhon the arms are detached and free; the [illegible]

[illegible]

The so-called pediment of Typhon is that of which remains [illegible]. [illegible] with three heads and three human busts. To his shoulders were attached wings, some recurved toward the ground and the others raised in the air. The triple body continued and ended in the tails of serpents. These were covered by scales and were coiled around each other.[2] Men have wished to see [illegible] [illegible] and, and that he stood at the middle of the pediment in the attitude of combat, and the left half of the pediment would have been filled by a Hercules struggling with Echidna. [illegible]. [illegible] have been produced grave objections, that appear to leave nothing of it remaining.[1]

Note 2.p.556. Aeschylus in his description of Typhon (Prometheus, [illegible]) the giant, but does not mention his wings.

Note 1.p.[illegible]. Lechat. Au musée etc. p.177-144.

The two groups then belong to the same pediment. Hercules and Triton occupy its left part (Fig. 274), and the three [illegible] (Fig. 777). This was sufficiently filled to the end by the long coils of the intertwined tails. As for the opposite angle, to fill it was the fish tail of the marine god. To not be surprised by the a[illegible] incoherence in that arrangement, it is necessary to remember that monumental sculpture was at that time only beginning.

it is a limestone of sufficiently hard and close grain, whose resistance has allowed the sculptor to pass from relief and his flat outlines to high relief and even to the round in places. "In the oldest group of Hercules and the Triton, two bodies are fixed against each other and against the wall of the pediment. On the contrary, in the new group the body of the Triton at several places is not attached but only s set against the tympanum, and the body of Hercules is in great part separated from that of the Triton. Likewise in the group of Typhon the arms are detached and free; the heads are sculptured separately and are also independent of the ground of the scene." 1

Note 1.p.535. Lechat. Au musee etc. p.50.

The so-called pediment of Typhon is that of which remains the most important fragments (Pl. III). Typhon is a monster with three heads and three human busts. To his shoulders w were attached wings, some recurved toward the ground and the others raised in the air. The triple body continued and ended in the tails of serpents. These were covered by scales and were coiled around each other.[2] Men have wished to suppose that Typhon was there opposed to Zeus and in combat w with him. It is believed that the head of Zeus has been found, and that he stood at the middle of the pediment in the attitude of combat, and the left half of the pediment would have been filled by a Hercules struggling with Echidna, the companion and assistant of Typhon. Against this hypothesis have been produced grave objections, that appear to leave nothing of it remaining.[1]

Note 2.p.535. Hesiod in his description of Typhon (Theogonie, verses 822-835) attaches serpents to the shoulders of the giant, but does not mention his wings.

Note 1.p.536. Lechat. Au musee etc. p.117-144.

The two groups then belong to the same pediment. Hercules and Triton occupy its left part (Fig. 274), and the three torsos of Triton the right part. (Pl. III). This was sufficiently filled to the end by the long coils of the interlaced tails. As for the opposite angle, to fill it was the fish tail of the marine god. To not be surprised by the apparent incoherence in that arrangement, it is necessary to remember that monumental sculpture was at that time only beginning.

The artist is yet insufficiently advanced to believe himself required to seek for filling his pediment a unique theme, that places on the scene a certain number of persons, each of which must have more or less directly a connection with the principal action. All that he proposes is to ornament this field by arranging figures adapted to it without effort, and which by the freedom of their movement or the singularity of their appearance amuse the eye of the passer at the same time, that by the myths which they recall, they speak to his imagination. Triton held by Hercules and Typhon with his wings and serpents realize the required conditions: the sculptor has not asked more. doubtless in the same spirit that he had been advised to fill the space of 3.3 by 4.9 ft, left between these two groups at the middle of the tympanum. It has been supposed that figure was seated there, perhaps that of Athena, the protectress of Hercules. Others believe that there was only one of those decorative and picturesque accessories, such as are found on painted vases representing the labors of Hercules. A fragment of the drapery that remained attached to the background near the right hand of the first torso of Typhon, would be the remnant of the mantle of Hercules, that he had hung on the branch of a tree before the struggle with the monster.

Here is what concurs in informing us that the sculptures of the pediments then had only a purely ornamental character; we have studied the three pediments and Hercules appears in all three. Yet it is not probable that there was on the Acropolis only temples of Hercules. If the sculptor thus repeated everywhere the figures of Hercules, this is because that conqueror of monsters was then as popular at Athens as Theseus will me later, when in the 5 th century he shall have evicted the son of Alcmena in a way, and will have become the national hero.[1] It is also that no myths that should offer to the artist such a rich repertory of amusing a and varied scenes. From one episode to another, Hercules c changed his adversary. The latter was often one of those imaginary beings, who by their length and the singularity of their complex forms were so well fitted to insert in the outlines of a frieze or pediment. For monumental sculpture, these adventures of Hercules were a sort od commonplace used

for every purpose, employed indifferently whatever the deity to which the temple was dedicated, where the statuary could disseminate images to be its crown and poetry.

Note 1.p.537. Pottier. These and d'Hercule (Rev. de l'Art. anc. et mod. Vol. IX. 1901. p.1-18 with figures in text.

In this cycle of Hercules, the statuary to whom had been entrusted the pediment could not choose a theme to make his task easier than that of the combat of Hercules and Triton. The long and large tail of the marine god served to fill the ornamentation; it further retained on the surface of the ground the ostracised dragged after him: he could only raise from it his torso and his head. This was "a sort of mythological criccle."[1] Were he attacked, the adversary throwing himself on him to master him would have to follow the movement of this body fixed on the ground: he must extend like it on a line nearly horizontal. The two combatants were thus at ease in a field of small height like a pediment, to expose under the eyes of the spectator the entire strength of their robust members.

Note 1.p.538. Lechat. Au musee etc. p.41.

The cases are wanting here; but we have two copies of Hercules and of Triton. As in the relief of the architrave of Assos (Fig. 101), and as in that of the most ancient Attic pediment, [illegible] sides are pressed against those of the monster, cramping his chest; he will soon have the marine creature at his mercy. On the contrary in the figure of Typhon, what the sculptor desired to render is the attitude of calm pride, strength and repose. The contrast was striking; one can scarcely believe that it was not sought by the artist.

As for the execution, one can appreciate the qualities and defects from the preserved parts of both groups. Let us first take that formed by the closely embraced Hercules and Triton. The advance there is sensible from the architrave of Assos and from the first pediment. The legs of Hercules are better placed here: while spreading the same points of support on the ground for the hero, they allow him more freedom of movement. Further, the execution is very broad and sometimes offends. Always faithful to the practice in wood.

for every purpose, employed indiffērently whatever the deity to which the temple was dedicated, where the statuary should disseminate images to be its crown and poetry.

Note 1.p.537. Pottier. Thsee ami d'Hercule (Rev. de l'art anc. et mod. vol. IX. 1901. p.1-18 with figures in text).

In this cycle of Hercules, the statuary to whom had been entrusted the pediment could not choose a theme to make his task easier than that of the combat of Hercules and Triton. The long and large tail of the marine god served to fill his ornamentation; it further retained on the surface of the ground the personage dragged after him; he could only raise from it his torso and his head. This was "a sort of mythological cripple."[1] Were he attacked, the adversary throwing himself on him to master him would have to follow hhe movement of this body fixed on the ground; he must extend like it on a line nearly horizontal. The two combatants were thus at ease in a field of small height like a pediment, to exert under the eyes of the spectator the entire strength of their robust members.

Note 1.p.538. Lechat. Au musee etc. p.51.

The heads are wanting here; but we have two bodies of Hercules and of Triton. As in the relief of the architrave of Assos (Fig. 101), and as in that of the most ancient Attic Pediment, Hercules has thrown himself on the rear of the T Triton. With his arms he clasps the neck, while his broad sides are pressed against those of the monster, cramping his chest; he will soon have the marine prophet at his mercy. On the contrary in the figure of Typhon, what the sculptor desired to render is the attitude of calm pride, strength and repose. The contrast was striking; one can scarcely believe that it was not sought by the artist.

As for the execution, one can appreciate the qualities and defects from the preserved parts of both groups. Let us first take that formed by the closely embraced Hercules and Triton. The advance there is sensible from the architrave of Assos and from the first pediment. The legs of Hercules are better placed here; while arranging the same points of support on the ground for the hero, they allow him more freedom of movement. Further, the execution is very broad and sometimes offends. Always faithful to the practice in wood,

the tool has proceeded here in great planes without maki-
a transition from one to the other: but this simplificati-
[illegible]
The sculptor has held to giving the two combatants very r-
bust forms: but he has not avoided heaviness. The right thi-
gh is too massive: on the contrary, there is some shoolness
in the flexure of the lower part of the leg and in that of
the foot, that rests on the earth only by the ends of the
Less incomplete, the figure of Typhon allows one to judge
better of the merit of the artist. There was a great diffi-
culty for that. He had to show the triple torsos and the t
triple heads of the giant (Fig. 275), then behind the serp-
entine folds of his triple tail. Doubtless he could have p
placed his three busts in the same plane and faced them al
front or in profile: but nothing would have been poorer in
appearance than that mechanical repetition of a figure, thr-
ice similar to itself. Besides, if these presented the face
to the eye, one would have had difficulty in understanding
that they did not mask the tails of the serpent. The sculp-
tor felt this very well. He strove to vary the position of
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is cut in the block of tufa forming the background and is
entirely in profile, so that the coils of the serpent see-
[illegible]
sickness. The second head is scarcely more than a profile,
but the chest is more largely developed there. Finally, the
third torso is almost in the round, faces the observer an-
shows a three-quarter face. The middle figure is also deta-
ched from the ground and projects beyond the two others, w
which it partly covers. In that manner by doubling the pl-
nes and by the differences introduced in the mode of presen-
tation of the torsos, the sculptor knew how to utilize fel-
icity the complex theme that he had chosen.

The part of convention is doubtless still very great ther-
The heads are placed in profile on bodies seen in front: i
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where is more sensibly still be.raved what this art retain-
of artlessness is in the insignificance of the heads wit-
the easy and placid air that all three have, their great
projecting eyes and mouths with corners raised to smile.

the tool has proceeded here in great planes without making a transition from one to the other; but this simplification is not improper for figures that must be seen quite afar. The sculptor has held to giving the two combatants very robust forms; but he has not avoided heaviness. The right thigh is too massive; on the contrary, there is some suppleness in the flexure of the lower part of the leg and in that of the foot, that rests on the earth only by the ends of the toes.

Less incomplete, the figure of Typhon allows one to judge better of the merit of the artist. There was a great difficulty for that. He had to show the triple torsos and the t triple heads of the giant (Fig. 275), then behind the serpentine folds of his triple tail. Doubtless he could have p placed his three busts in the same plane and faced them all front or in profile; but nothing would have been poorer in appearance than that mechanical repetition of a figure, thrice similar to itself. Besides, if these presented the faces to the eye, one would have had difficulty in understanding that they did not mask the tails of the serpent. The sculptor felt this very well. He strove to vary the position of the three torsos. That occupying the middle of the tympanum is cut in the block of tufa forming the background and is entirely in profile, so that the coils of the serpent seem the natural continuation of the bust thus presenting itself sidewise. The second head is scarcely more than a profile, but the chest is more largely developed there. Finally, the third torso is almost in the round, faces the observer and shows a three-quarter face. The middle figure is also detached from the ground and projects beyond the two others, w which it partly covers. In that manner by doubling the planes and by the differences introduced in the mode of presentation of the torsos, the sculptor knew how to utilize skilfully the complex theme that he had chosen.

The part of convention is doubtless still very great here. The heads are placed in profile on bodies seen in front; it is useless to insist on this as contrary to nature. Further, where is more sensibly still be.rayed what this art retains of artlessness is in the insignificance of the heads with the easy and placid air that all three have, their great p projecting eyes and mouths with corners raised to smile, a

and the very regular beards trimmed to a point; this is particularly apparent in the right head, which seems to be by a different hand than the two other accompanying heads; one finds in it a certain air of "amaxed joviality;"[1] but contempories were accustomed to this mask-like impassability, that will long persist in Greek art. Nothing was there to spoil the pleasure caused in them by the skilful arrangement of the group, the amplitude of the chests and of the powerful arms, and finally especially the violence of that entirely conventional coloring, that brought out all the l lines of the image, and gave them such a firm accent of singular vigor.

Note 1.p.540. Lechat. Au musee etc. p.85-86.

It is asked whether this temple to which these figures belonged was not a temple of Athena, built in the first half of the 6 th century south and near the Erechtheum. This Hecatompedon would have had two facades in antis in its original form, that would have been surmounted by sculptured pediments. To the pediment of Hercules and of Typhon would have corresponded another composed in the following fashion:- Athena seated and facing front at the centre: Zeus and another god seated in profile at the right and left of Athena; finally two great serpents that extended at each side their scaly bodies to the ends of the tympanum. There are preserved, cut in the same stone and offering the same proportions as the Hercules and the Typhon, a torso of Athena [1] and considerable fragments of a seated Zeus (Fig. 276), as well as fragments of several serpents.

Note 1.p.541. Lechat. Au musee etc. p.23, Fig. 2.

This primitive Hecatompedon, the Pisistratides transformed and renewed by the addition of a colonnade and two new pediments, larger and decorated by marble sculptures. Then were demolished and thrown aside the two pediments of limestone.[2] One is able to restore with probability the two successive states of the temple (Fig.277).

Note 2.p.541. This conjecture is that of Wiegand and Schrader.(Lechat, au musee, pp145-146). It has been adopted by Michaelis.(Arx Athenarum a Pausania descripta, in usum Scholarum. 1901).

It does not seem that the same artists produced another

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form of the group was not triangular. The hinder parts of
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tary resting on the bull, their upper lines of their
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group could be enclosed rigorously in a rectangle?[2] Like
the groups of Triton and of Typhon, this was cut in relie[f]
with certain parts in the round. All then proves that it
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decoration of one of the edifices of the Acropolis; but on[e]
can state neither what was that edifice, nor what place the
group occupied on it.

[illegible]

Note A.p.341. This cut and several others have been liber-
ally loaned to us by the director of the Annales of the Un-
[illegible]
them. These cuts will be recognized by the note in Au Musée
[illegible]

The scene may be described in these terms:-"The bull is
overthrown, is still living but is vanquished and cannot re-
sist, flattened beneath the paws of two lions, one having
attacked him in front and the other behind, and commence to
devour him. Two of his legs on the right side are bent un-
[illegible]
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made round holes in the flank of the animal, from which the
blood flows in red streams over the blue skin."[1]

[illegible]

Unfortunately the group is very much mutilated; altho-
numerous fragments of it have been found, it could not be
entirely restored. Yet the general movement of the concep-
tion is easily recognized, particularly if one recalls cer-
tain analogous monuments, better preserved, such as the
sculptures of the frieze of Assos representing a lion kil-
ling a bull or a stag (Fig. 136).
[illegible]
[illegible]
the attack made by them, but for the bull the sculptor was

[illegible]

work in the same taste for a pediment,the group representing a bull thrown down and torn by two lions (Fig. 278)."The f form of the group was not triangular. The hinder parts of the lions were raised slightly, their fore parts on the contrary resting on the bull, their upper lines of their bodies thus being nearly horizontal and continuous, so that the g group could be enclosed rigorously in a rectangle."[3] Like t the groups of Triton and of Typhon, this was cut in relief with certain parts in the round. All then proves that it was also atached to a background and formed a part of the decoration of one of the deifices of the Acropolis; but one can state neither what was that edifice, nor what place the group occupied on it.

Note 3.p.541. Lechat. Au musee, p.70.

Note 4.p.541. This cut and several others have been liberally loaned to us by the director of the Annales of the university of Lyons. We express here our entire gratitude for them. These cuts will be recognized by the note in Au musee accompaning them.

The scene may be described in these terms:-"The bull is overthrown, is still living but is vanquished and cannot resist, flattened beneath the paws of two lions, one having attacked him in front and the other behind, and commence to devour him. Two of his legs on the right side are bent under him; the two on the left extend on the ground. His head touches the ground; his muzzle opens for the last bellow. T The lions hold their victim beneath them; their claws have made round holes in the flank of the animal, from which the blood flows in red streams over the blue skin."[1]

Note 1.p.542. Lechat. Au musee, p.70.

Unfortunately the group is very much mutilated' although numerous fragments of it have been found, it could not be entirely restored. Yet the general movement of the composition is easily recognized, particularly if one recalls certain analogous monuments, better preserved, such as those sculptures of the frieze of Assos representing a lion killing a bull or a stag (Fig.106).

We cannot know in what measure the artist knew how to give to the bodies and members of the lions the dash suited to the attack made by them, but for the bull the sculptor was

not satisfied to cover the

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ented by a sculptor, by an engraver on stone or a painter, the bull has only fallen on one or both knees; he still appears to present a semblance of defense. Here on the contrary is no longer a struggle but defeat without hope; the agony commences. The sculptor is not satisfied with [illegible] apparent in the head and neck the heavy and massive vigour of the bull. The idea that he desired to express there is not only that of strength reduced to mercy; he has repres- [illegible] loins, knees, belly and front, beaten to the ground, more than beaten and flattened under the formidable paws of the lions. In seeking for expression, he has even exceeded the aim; the flattening of the animal is not without some exaggeration. "The right thigh is stretched backward, and the bull finds himself making a great stretch, and it is not necessary to have studied thoroughly the anatomy of quadrupeds to prove that they [illegible] in any case [illegible] in that way."[1] The position is so forced as to become almost shocking, when the attention is called to that point; but the [illegible] and it even seems that the sculptor in the execution of the group has brought in even more boldness and freedom, than he applied in the pediment of Hercules and Typhon. As for [illegible] ter, more than one does not disappear so soon. In even the paintings of some of the beautiful vases of Corinthian style found the dewlaps and neck of the bull are represented by light parallel lines, as they are here by grooves cut by the adze in the tufa.

[illegible]

The four compositions that we have just studied are the only ones whose entirety can be restored, at least in the essential parts; but numerous fragments, many of which have not been assembled, prove t[illegible] the same decoration. By the facility afforded to the [illegible] and the rapidity of the work that it permitted, tufa [illegible] ed the development of monumental sculpture. By studying [illegible]

not satisfied to copy models that he had under his eyes. In most of the monuments in which we meet the same subject treated by a sculptor, by an engraver on stone or a painter, the bull has only fallen on one or both knees: he still appears eo present a semblance of defense. Here on the contrary is no longer a struggle but defeat without hope: the a agony commences. The sculptor is not satisfied with making apparent in the head and neck the heavy and massive vigor of the bull. The idea that he desired to express there is not only that of strength reduced to mercy: he has represented the victim with every part touching the earth at once, thighs, knees, belly and front, beaten to the ground, more than beaten and flattened under the formidable paws of the lions. In seeking for expression, he has even exceeded the aim: the flattening of the animal is not without some exaggeration."The right thigh is stretched backward, and the bull finds himself making a great stretch, and it is not n necessary to have studied thoroughly the anatomy of bulls to prove that they cannot in any case split apart in that way."[1] The position is so forced as to become almost shocking, when the attention is called to that point; but there is one of the defects that do not strike at the first view, and it even seems that the sculptor in the execution of this group has brought in even more boldness and freedom, than he applied in the pediment of Hercules and Typhon. As for the conventional part here, it still remains very considerable: but among the modes of representation of that character, more than one does not disappear so soon. In even the paintings of some of the beautiful vases of Euphronios are found the dewlaps and neck of the bell are represented by light parallel lines, as they are here by grooves cut by the gouge in the tufa.

Note 1.p.543. Lechat. Au musee. p.72.

The four compositions that we have just studied are the only ones whose entirety can be restored, at leasn in the essential parts: but numerous fragments, many of which have not been assembled, prove that other edifices then received the same decoration. By the facility afforded to the tool and the rapidity of the work that it permitted, tufa favored the development of monumental sculpture. By studying more

closely the remains of those groups, one [illegible]
[illegible]
[illegible].[1] Thus have been gathered in those excavations the
bodies and heads of several serpents, for which men have
sought by conjectures more or less forced to find places
[illegible]
[illegible], and it might rather be necessary to [illegible]
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the temple of the goddess. The relation is known that [illegible]
lar beliefs established between Athena and the serpent. The
aegis was bordered by serpents; besides the [illegible]
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ed head.

[illegible]
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ceremony; but they have made it known so far only by a brief
description, which is accompanied by no figure. ([illegible]
[illegible]
[illegible], pl. II, 2. He believes that he recognizes in the fragment
that he studied, found on the south slope of the Acropolis, a scene of the worship of Dionysus. [illegible]
[illegible]

The sculptures in this tufa that decorated the edifices of the
Acropolis are very Attic and at that time could produce it
[illegible]
men were they executed [illegible] were on the account and in the
name of the city, to glorify it and to conciliate for it
[illegible]
that the artist could conceive at that moment, and reason
to his noblest efforts. We shall then obtain from [illegible]
[illegible]
[illegible]
[illegible] of the figures from which they came.

As far as one can regard a date in the absence of all
historical evidence, it was about the middle of the 6 th
century that began to be exerted on Attic sculpture influ-
ences, that impressed upon it a new and sudden impulse,
which caused it to make decisive progress in a few years.
Until this moment this art, that of image-makers who trea-
ted wood and tufa, had existed on its own ground, had o-

closely the remains of those groups, one increases the number of the monumental entireties, whose theme at leasr is glimpsed.[1] Thus have been gathered in those excavations the bodies and heads of several serpents, for which men have sought by combinations more or less forced to find places on the pediments of soft stone. Perhaps this was to take useless pains, and it might rather be necessary to represent those serpents placed on bases as votive statues around the temple of the goddess. The relation is known that popular beliefs established between Athena and the serpent. The egis was bordered by serpents; beside the chryselephantine statue of Phidias in the Parthenon rose a serpent with raised head.

Note 1.p.544. Wiegand and Gilleron have thus recently restored an entirety, that appears to represent a religious c ceremony; but they have made it known so far only by a brief description, which is accompanied by no figure.(Jahrbuch. Vol. XVI,p.101). Also see Studnicza, Athen. Mitt. 188 . p. 78-80, pl. II,2. He believes that he recognizes in the fragment that he studied, found on the south slope of the Acropolis, a scene of the worship of Dionysos. That would be a fragment of the pediment of the oldest temple of Dionysos.

The sculptures in tufa that decorated the edifices of the Acropolis are what Attic art at that time could produce of most remarkable and most interesting. Not for simple private men were they executed, they were on the account and in the name of the city, to glorify it and to conciliate for it t the favor of its gods. It must express the highest ideas t that the artist could conceive at that moment, and respond to his noblest efforts. We shall then abstain from insisting on the fragmentr of less importance, that do not allow it to be divined what was their places and what was the purpose of the figures from which they came.

As far as one can hazard a date in the absence of all historical evidence, it was about the middle of the 6 th century that began to be exerted on Attic sculpture influences, that impressed upon it a happy and sudden impulse, which caused it to make decisive progress in a few years. Until this moment this art, that of image-makers who wrought wood and tufa, had existed on its own ground, had bor-

[illegible]
favored by nature or more common in ornamenting by the rich
[illegible]
"This irreducible and entirely indigenous art is what it has been proposed to designate by the term of the first Attic
[illegible]
is loose in any case to establish a very clear distinction between it and the art succeeding it, which in an Athens a
[illegible]
[illegible]
plied by the masters of Ionia as well as those of Peloponnesus, and become inspired by the types that they had creat

In the description of these monuments of the oldest Athenian art, we have followed the steps of the acute connoisseur that has examined them in place with the greatest attention and the most penetrating criticism. Thus we do not believe that we could do better than to reproduce the judgment in which he sums his final impression, that for him results from all his observations:- "The sculptures in tufa -- I speak of the most skilful -- have shown in their figures a serious understanding of proportions, a just feeling for outlines, and a remarkable tendency to vigor and solidity of the structure. They have known how to animate with a certain life their solid structures; but on the other hand, the their execution is modest and without ostentation, simplifi
[illegible]
are analyzed, there is revealed a thorough lack of power to render, not even in all its delicate nuances, but simply with sufficient correctness, the true appearance of actual form. Now these vices are to be imputed in great part to the technics, as we know; they are joined in an almost inseparable manner to the chances of that technics. They cannot disappear
[illegible]
tufa has been replaced by a different material, for which the technics of tufa will be recognized as unsuited." 1

Note 1.p.547. Lechat. Les sculptures en tuf., p. 88.

[illegible]

Herodotus, after having related the departure of Hippias into exile, the sole survivor of the sons of Pisistratus,
[illegible]

borrowed nothing or scarcely anything from the schools more favored by nature or more prompt in profiting by the riches of their subsoil, had first thought of chiseling marble. T This independent and entirely indigenous art is what it has been proposed to designate by the term of the first Attic archaism; whether one adopts that designation or not, there is space in any case to establish a very clear distinction between it and the art succeeding it, which in an Athens m mixed in all the affairs of Greece and fully open to influences from outside, appropriated the procedures already employed by the masters of Ionia as well as those of Peloponessus, and became inspired by the types that they had created.

In the description of these monuments of the oldest Athenian art, we have followed the steps of the acute connoisseur, that has examined them in place with the greatest attention and the most penetrating criticism. Thus we do not believe that we could do better than to reproduce the judgment in which he sums his final impression, that for him results f from all his observations:- "The sculptures in tufa -- I speak of the most skilful -- have shown in their figures a serious understanding of proportions, a just feeling for outlines, and a remarkable tendency to vigor and solidity of the structure. They have known how to animate with a certain life their solid structures; but on the other hand, t their execution is abrupt and without precision, simplified to excess and rarely accurate in detail. When their works are analyzed, there is revealed a thorough lack of power to render, not even in all its delicate shades, but simply with sufficient correction, the true appearance of actual forms. Now these vices are to be imputed in great part to the technics, as we know: they are joined in an almost inseparable manner to the customs of that technics. They cannot disappear before they have themselves vanished, i.e., before the tufa has been replaced by a different material, for which the technics of tufa will be recognized as unsuited." 1

Note 1.p.545. Lechat. Les sculptures en tuf., p. 86.

3. Marble Sculpture at Athens. Monumental Sculpture.

Herodotus, after having related the departure of Hippias into exile, the sole survivor od the sons of Pisistrates, dates from that revolution the flight of Athenian genius:-

[illegible]
One could prove in a thousand ways that equality among the citizens is the most advantageous government; this example alone serves to prove it. While the Athenians remained under the power of their tyrants, they were no more distinguished in war than their neighbors; but having once shaken off the yoke, they acquired a great superiority over them. That proves that in the time when they were held in [illegible] they behaved disgracefully or deliberately succumbed, because they worked for a master, and instead of having recovered freedom each one desired with ardor to labor for himself."[1] When he wrote these lines, which more modern historians have copied from him, Herodotus seems in a certain manner to have been the dupe of an illusion and of what could be called a democratic prejudice. He was charmed by Athens, the Athens of the two Median wars, of the days of Marathon and of Salamis, of Plataea and Mycale; he had been present at the birth of its maritime empire, and saw the Athenian people served and guided by captains and statesmen like Themistocles and Aristides, Cimon and Pericles, opened to commerce that enriched the audacious merchant at Piraeus, collected there a powerful war fleet, while the city after be- [illegible] and thanks to the trophies from the allies, surrounded itself by a strong enclosure of walls, and decorated itself by [illegible] cause of the struggle between Athens and Sparta [illegible] Athenian democracy, which from 480 to 430 offered a continuous display of patriotism, intelligence and energy; but one is compelled to recognize that under the sway of this feeling he had not done full justice to the constant [illegible] of Pisistratus and of his sons Hippias and Hipparchus. [illegible] that he collected in the popular traditions; but he has not fully seized the true character of this period. Aristotle [illegible] less as a tyrant than as a statesman."[1] Likewise Thucydides: "These tyrants applied themselves at their best to gover- [illegible]

"The powers of the Athenians always continued to increase. One could prove in a thousand ways that equality among the citizens is the most advantageous government; this example alone serves to prove it. While the Athenians remained under the power of their tyrants, they were no more distinguished in war than their neighbors; but having once shaken o off the yoke, they acquired a great superiority over them. That proves that in the time when they were held in bondage, they behaved slothfully of deliberate purpose, because they worked for a master, and instead of having recovered freedom, each one hastened with ardor to labor for himself."[1] When he wrote these lines, which most modern historians have borrowed from him, Herodotus seems in a certain manner to have been the dupe of an illusion and of what could be called a democratic prejudice. He was charmed by Athens, the Athens of the two Median wars, of the days of Marathon and of Salamis, of Platea and Mycale; he had been present at the founding of its maritime empire, and saw the Athenian people s served and guided by captains and statesmen like Themistocles and Aristides, Cimon and Pericles, opened to commerce that enriched the spacious harbor created at Piraeus, collecting there a powerful war fleet, while the city after being destroyed by the Persian invasion arose from its ruins, and thanks to the tribute from the allies, surrounded itself by a strong enclosure of walls, and decorated itself by marvellous edifices. The admiration is explained that the narrator of the struggle between Asia and Europe felt for the Athenian democracy, which from 490 to 430 offered a prodigious display of patriotism, intelligence and energy; but o one is compelled to recognize that under the sway of this feeling, he had not done full justice to the personal acts of Pisistratus and of his sons Hipparchus and Hippias. He relates amusing anecdotes of Pisistratus and his heirs, that he collected in the popular traditions; but he has not fully seized the true character of this period. Aristotle and Thucydides have shown in this respect a more acute historical sense. Aristotle says that "Pisistratus governed less as a tyrant than as a statesman."[1] Likewise Thucydides:- "These tyrants applied themselves at their best to govern with virtue and wisdom; raising from the Athenians only the

tax of the twentieth, they gave to the city a much more b...

[illegible]

ed them with the same impartiality. When he lived at Athe...

[illegible]

anny by which the aristocratic group had prevailed against Pisistratus and his two successors, ending in overthrowing that dynasty. History is more just now to Pisistratus and his sons. This belated rehabilitation is largely due to the [illegible] ... of all kinds, artifices, [illegible] ... [illegible] ... rendered to their originators, and they have furnished a pre... [illegible] ... combine the lines of a very brilliant picture: a faithful representation of Athenian life, such as between 541 and 51... the generous ambition of Pisistratus had produced, his coll... cies with broad views and his very lively taste for matters [illegible]

Note 1.C.548. Herodotus. V. 78.

[illegible]

Note 2.C.547. Thucydides. VI. 54.

[illegible] Athens indeed had at its head kings and archons, who had w... wisely governed it. Quite recently Solon had given to his fellow citizens laws to which they should remain so long a... tached, and he had shown in that work a power of reflecti... and a practical sense to which all antiquity rendered homa... but Pisistratus had no less been the first chief of the Attic State, that had a clear vision of the future destinies of Athens. To Themistocles was reserved the honor of endowing Athens with the admirable port which made its fortunes; but if under Pisistratus Athens was content with the narrow... of the channel of Munychia and the long strand forming the b... back of the bay of Phalerum, it nevertheless had a navy. Pisistratus always looked toward the Hellespont; if he occupi... [illegible] the straits through which passed the commerce of [illegible]

[illegible]

tax of the twentieth, they gave to the city a much more beautiful appearance." Herodotus was too near the events to judge them with the same impartiality. When he lived at Athens, he found there men still blinded by that accusation of tyranny my which the aristocratic group had prevailed against Pisistratus and his two successors, ending in overthrowing that dynasty. History is more just now to Pisistratus and his sons. This delayed rehabilitation is largely due to the archaeologists: they have drawn up the inventory of the monuments of all kinds, edifices, marble and bronze sculptures, intaglios and painted vases, which they believe are justly referred to this principate, and they have furnished a precious supplement of information. In that measure, one can combine the lines of a very brilliant picture,:a faithful representation of Athenianllife, such as between 541 and 510 the generous ambition of Pisistratus had produced, his politics with broad views and his very lively taste for matters of the mind, as well for poetry as for the arts in relief.

Note 1.p.546. Herodotus. V. 78.

Note 1.p.547. Athenaion politea.p.16. Edit Kenyon.

Note 2.p.547. Thucydides. VI. 54.

After the mythical age of Erechtheus, Theseus and Cecrops, Athens indeed had at its head kings and archers, who had w wisely governed it. Quite recently Solon had given to his fellow citizens laws to which they should remain so long attached, and he had shown in that work a power of reflection and a practical sense to which all antiquity rendered homage; but Pisistratus had no less been the first chief of the Attic State, that had a clear vision of the fueure destinies of Athens. To Themistocles was reserved the honor of endowing Athens with the admirable port which made its fortune: but if under Pisistratus Athens was content with the harbors of the channel of Eubeus and the long strand forming the b back of the bay of Phalerus, it henceforth had a navy. Pisis.ratus always looked toward the Hellespont: if he occupied Sigea there on the Asian side, this was to hold the key of the straits through which passed the commerce of wheat from Tuaric Chersonesus and from Scythia. He maintained intimate relations with the Cyclades where Lygdamis, tyrant of Naxos, was his intimate confidant, associated in all his enterpri-

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ense. To provide these, Pisistratus began to exploit the s silver mines of Laurium, and with the metal supplied by them commenced the coinage of those Attic tetradrachmas, with one side bearing the head of Pallas and the other having th [illegible] ens, as these coins were called, took flight in all directions; they were soon known and sought in all the markets of the Greek world. Traffic carried them across Thrace into th valley of the Danube and even to the shores of the Baltic.

If Pisistratus gathered great riches in his own hands, it was particularly in the interest of the city that he used them to give it a more beautiful appearance and a greater aspect, to ornament it by noble edifices, to cultivate and refine Athenian minds by causing them to drink from the purest sources of elevated poetry, and by initiating them in the practice and enjoyment of all the arts. We have already had occasion to mention some of the buildings due to them, the temple of Athena near the northern corner of the Acropolis, that may be termed the Parthenon of Pisistratus,[1] and the fountain of Callirhoe, that he transferred thence in elegant portico, after having brought there and to other point of the city, waters taken from the neighboring mountains.[2] At the foot of the citadel, he enlarged the temple of Apoll Pythios, and laid the foundations of the vast edifice of th Olympeion, which in his mind by its dimensions and its sumtuous decoration must rival the Artemesion of Ephesus and the Heraion of Samos. Doubtless from hatred of the tyrant, [illegible]
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construction was only finished by the emperor Hadrian, 650 years after the first stones had been placed. At the north and west of the Acropolis in the plain were new quarters founded, that have streets and squares larger than the ancient quarters, whose little houses were set against the sides of the Acropolis or the rock of the nearest hills; the altar of the twelve gods with the reliefs decorating its 4 faces arose at the middle of the Agora. Soon after at the suggestion of Hipparchus, inventor of the original type, H Hermes were placed at the intersections and angles of the

enterprises. These could not be executed without great expense. To provide these, Pisistratus began to exploit the s silver mines of Laurium, and with the metal supplied by them, he commenced the coinage of those Attic tetradrachmas, with one side bearing the head of Pallas and the other having the image of the bird dear to the goddess. Then the owls of Athens, as these coins were called, took flight in all directions; they were soon known and sought in all the markets of the Greek world. Traffic carried them across Thrace into the valley of the Danube and even to the shores of the Baltic.

If Pisistratus gathered great riches in his own hands, it was particularly in the interest of the city that he used them to give it a more beautiful appearance and a greater aspect, to ornament it by noble edifices, to cultivate and refine Athenian minds by causing them to drink from the purest sources of elevated poetry, and by initiating them in the practice and enjoyment of all the arts. We have already had occasion to mention some of the buildings due to them, the temple of Athena near the northern border of the Acropolis, that may be termed the Parthenon of Pisistratus,[1] and the fountain of Callirhoe, that he sheltered beneath an elegant portico, after having brought there and to other points of the city, waters taken from the neighboring mountains.[2] At the foot of the citadel, he enlarged the temple of Apollo Pythios, and laid the foundations of the vast edifice of the Olympeion, which in his mind by its dimensions and its sumptuous decoration must rival the Artemesion of Ephesus and the Heraion of Samos. Doubtless from hatred of the tyrant, that the democracy refused to continue that colossal work; the work of it was continued under a Seleucid king; but the construction was only finished by the emperor Hadrian, 650 years after the first stones had been placed. At the north and west of the Acropolis in the plain were new quarters founded, that have streets and squares larger than the ancient quarters, whose little houses were set against the sides of the Acropolis or the rock of the nearest hills; the altar of the twelve gods with the reliefs decorating its f faces arose at the middle of the Agora. Soon after at the suggestion of Hipparchus, inventor of the original type, h Hermes were placed at the intersections and angles of the

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of the city. Later they will reproduce the features of the captains, orators and authors, who made it illustrious. He- lo[illegible] and on one face of the pillar is engraved one of the little poems termed epigrams by the Greeks, one or more di- [illegible] stopped before the monument admires the beautiful face mod- eled there by the sculptor, and at the same time stores his [illegible] in verse, Simonides of Ceos or Anacreon.[1]

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Note 1.c.519. On these Hermes and the idea that can be formed of them, see [illegible] Altattische Hermes.(Athen. Mitt. [illegible]

Pisistratus and his sons were not satisfied with calling attention of their fellow citizens to these elegies and ly- [illegible] they urged them to cause their works to be heard. They ap- [illegible] in the musical competitions instituted to give more splendor and variety to the celebration of the Panathenaea. In those competitions contemporaries and the favorites of fashion not alone spoke to the imagination. Homer also, the father of Greek poetry, had his fixed place of honor. Pisi- stratus was interested in arranging and fixing in writing those old epic songs, scarcely preserved until then by oral tradition. Onomacritus of Athens and chosen rhapsodists were employed by him in that task, and it appears that in those Attic festivals before the silent and charmed people, the Iliad and Odyssey were for the first time recited from one [illegible] by the Alexandrine critics.

Only in the course of the month of Hecatombaeon, that was entirely devoted to these games, the rejuvenated and [illegible]

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ion was felt the imitation of Ionian fashions, that had them- selves suffered the influence of Asian taste by the interme-

streets. Thus were termed rectangular pillars surmounted by sculptured heads, those of the gods and heros, protectors of the city. Later they will reproduce the features of the captains, orators and authors, who made it illustrious. Below and on one face of the pillar is engraved one of the l little poems termed epigrams by the Greeks, one or more distichs, several elegant and concise iambics. The passer that stopped before the monument admires the beautiful face modeled there by the sculptor, and at the same time stores his memory with moral sentences, verses borrowed from the poets in vogue, Simonides of Ceos or Anacreon.[1]

Note 1.p.548. Histoire de l'Art. vol.VII,p.598; VIII,p.641, Fig. 277.

Note 2.p.548. The same. vol. VIII,p.29-37.

Note 1.p.549. On these Hermes and the idea that can be f formed of them, see Lolling. Altattische Hermes.(Athen. Mitt. vol. V. p. 244-255).

Pisistratus and his sons were not satisfied with calling the attention of their fellow citizens to these elegiac and lyric poets by this sort of posters: they attracted them to Athens: they urged them to cause their works to be heard. They performed in the musical competitions instituted to give more splendor and variety to the celebration of the Panathenion. In those competitions contemporaries and the favorites of fashion not alone spoke to the imagination. Homer also, the father of Greek poetry, had his fixed place of honor. Pisistratus was interested in arranging and fixing in writing those old epic songs, scarcely preserved until then by oral tradition. Onomacrites of Athens and chosen rhapsodists were employed by him in that task, and it appears that in those Attic festivals before the silent and charmed people, the Iliad and Odyssey were for the first time recited from beginning to end, in the form very near that transmitted to us by the Alexandrine critics.

Only in the course of the month of Hekatombeon, that was entirely devoted to these games, the rejuvenated and restored city assumed an animated and brilliant appearance, never previously offered. Everywhere was displayed a luxury in which was felt the imitation of Ionian fashions, that had themselves suffered the influence of Asian taste by the intermed-

intermediary of the Lydian kingdoms. The vestments of the women are covered by embroideries: men wear on the days of the festival the ample thaining tunic of the Ionians. The two sexes arrange artistically the tresses of their long hair: the men curl and perfune their beards. The example of these endeavors and of this display is given f from above. Pisistratus and especially his sons love rich costumes, beautiful horses, the pomp of solemn phocessions of horsemen,and banquets enlivened by flute players and dancers. Those processions of horsemen and feseival scenes then supplied the ceramic painters with themes, that happily inspired them. Under the Pisistratides, their industry developed and opened new markets. Athenian potters commenced to export their works anf to dispute with the Corinthians, even in Sicily and Italy, that patronage over seas, t that they had monopolized for more than a century.

However incomplete may be this rapid sketch, it allows to be divined the importance of the part played by Pisistratus at Athens, what a decisive part he took in arousing the genius, that had slumbered until then. In politics, as in the domain of letters and arts, Pisistratus had just views, and his initiative was fruitful. He first understood that Athens counl never derive great benefit from the exploitation of the arid and stony soil that formed its entire domain, but that its future was on that sea into which it projects the extreme point of Attica like the prow of a vessel toward the islands of Asia. The hearings given to the two great Homeric and cyclic poems made familiar to the Athenian mind the most diverse versions of the old national myths: but it was for it a real revelation, those songs accompanied by t the flute or the lyre, which were inserted in the Panathenian among the exercises of strength and of agility. Their effect was profound, and the experiences then felt must have been for much in the effort by which soon after, Athens originated tragic and comic drama, both complex creations in which, as in the lyrics of the poets of the preceding age, poetry, music and dancing together concurred to charm and to arouse the souls.

Sculpture owes no less to Pisistratus. In the brilliant scenes that by him the city presented to the eyes, that

knew how to see, in the myths brought into light by someone-
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fied their predecessors. By ensuring the assistance of arch-
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ces that had been executed by the most opulent cities of I
Tonia, he suggested to the people the desire
to build temples nowise inferior to the most famous of the
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heirs of the ambitions of this chief, and will continue a
his enterprises. They no less benefited the statuary. The
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set at the back of the nave the image of the local deity,
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liefs of the friezes. Those Samian, Chiote or Naxian sculp-
tors employed a material and processes not yet known at
Athens; but by seeing these newcomers work, the Attic work-
men did not delay to evolve those qualities of imagination
and invention, the sense of form and movement that his fath-
ers had already allowed to appear, either in the paintings
of the so-called vases of the Dipylon, or later in the tufa
sculptures of the temples of the Acropolis. Thus by the ef-
fect of the contact established by a sign of Pisistratus,
between the foreign masters and local workmen, was born at
Athens that school of sculptors, which before long had Phi-
dias as chief and was continued by Scopas and Praxiteles.

History has indeed not heretofore taken sufficient account
of the services, that Pisistratus rendered to Greek civili-
zation, and particularly to his natal city. That indeed pai-
badly its debt of gratitude. In this history of great lines
in which the name of a man sums the efforts of an entire e-
epoch, the 5 th century before our era is termed the age of
Pericles; would it not be as just to call the preceding ce-
ntury the age of Pisistratus?

If any art felt the flight impressed by Pisistratus a-
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much that was in favor then and what sensible progress it
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sed only to see the literary texts. Fortunately, in the
rubbish accumulated by the sack and burning of the Acropolis

knew how to see, in the myths brought into light by compositions of poetry, painters found the elements of scenes that were more attratotive and more varied than those that satisfied their predecessors. By ensuring the assistance of architects accustomed to conduct great works of the kind of those that had been executed by the most opulent cities of Ionia, he suggested to the people the people the desire to build temples nowise inferior to the most famous of the sanctuaries of Greece. Cimon and Pericles will only be the heirs of the ambitions of this chief, and will continue a his enterprises. They no less benefited the statuary. The architects brought with them the sculptors, who had to erect at the back of the nave the image of the local deity, to chisel the high reliefs of the pediments and the low reliefs of the friezes. Those Samian, Chiote or Naxian sculptors employed a material and procedures not yet known at Athens; but by seeing these newcomers work, the Attic workmen did not delay to evolve those qualities of imagination and invention, the sense of form and movement that his fathers had already allowed to appear, either in the paintings of the so-called vases of the Dipylon, or later in the tufa sculptures of the temples of the Acropolis. Thus by the effect of the contact established by a sign of Pisistratus, between the foreign masters and local workmen, was born at Athens that school of sculptors, which before long had Phidias as chief and was continued by Scopas and Praxiteles.

History has indeed not heretofore taken sufficient account of the services, that Pisistratus rendered to Greek civilization, and particularly to his natal city. That indeed paid badly its debt of gratitude. In this history of great lines in which the name of a man sums the efforts of an entire e epoch, the 5 th century before our era is termed the age of Pericles; would it not be as just to call the preceding century the age of Pisistratus?

If any art felt the flight impressed by Pisistratus and his sons on Athenian society, this is indeed sculpture. How much that was in favor then and what sensible progress it made in brief time, we should never suspect if we were reduced only to use the literary texts. Fortunately, in the rubbish accumucated by the sack and burning of the Acropolis,

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trained in the school of those masters. The statues below
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pedestals and broken in pieces; but of many of them there
remain sufficient fragments, that one can appreciate their
[illegible]
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The pedestals have more easily escaped all the chances of destruction than the figures that they served as supports. Many of them may be restored almost intact. Now there have
[illegible]
[illegible][1]
Chios;[2] also Aristion that on the stele he signs, he re[illegible] that he is from Paros.[1] Pausanias gives the title of Athenian to Endoios,[2] one of the masters that appears to have become most at Athens under Pisistratus; but there are serious reasons for thinking that Endoios was rather an Ionian that established himself in Attica.[3] Pausanias would have taken as his birthplace the city of his ordinary residence, that where the Tegeans came to request from him for their
[illegible]
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exhumed on the Acropolis, it is believed is recognized by the entire character of the execution, the hand of the sculptor of Samos.[5]

Note 1.p.551. Ephemeris. 1888. p.91.

[illegible]

Note 1.p.552. Loewy. Inschriften. 19.

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Lechat. Le Sculpteur Endoios.(Rev.des etudes grecques.Vol.V. p.282.x. 1). Lechat in that article (p.282-402) proves that Endoios belonged to the last third of the 6 th century, [illegible]
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Note 5.p.552. Histoire de l'Art. Vol.VIII.p.263-268, Figs. 190-191.

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executed between 530 and 510 sculptures in marble of other

there have been found the signatures, either of foreign artists that came to work at Athens, or of Athenian artists trained in the school of those masters. The statues below which were engraved these signatures were thrown from their pedestals and broken in pieces: but of many of them theree remain sufficient fragments, that one can appreciate their style, and even by their number, those fragments give the idea of a singularly rich and varied production.

The pedestals have more easily escaped all the chances of destruction than the figures that the served as supports. Many of them may be restored almost intact. Now there have been recovered on these bases the names of several Ionian sculptors. Such are Theodoros of Samos [1] and Archermos of Chios;[2] also Aristion that on the stele he signs, he recalls that he is from Paros.[1] Pausanias gives the title of Athenian to Endois,[2] one of the masters that appears to have produced most at Athens under Pisistratus; but there are serious reasons for thinking that Endois was rather an Ionian, that established himself in Attica.[3] Pausanias would have taken as his birthplace the city of his ordinary residence, that where the Tegeans came to request from him for their temple of Athena Alea, the chryselephantine statue of the goddess.[4] Finally, in one or two of the statues of women e exhumed on the Acropolis, it is believed is recognized by the entire character of the execution, the hand of the sculptors of Samos.[5]

Note 1.p.551. Ephemeris. 1886. p.81.

Note 2.p.551. The same. 1886. p.133-134.

Note 1.p.552. Löwy. Inschriften. 12.

Note 2.p.552. Pausanias. I. 26-4.

Note 3.p.552. Collignon. Histoire. vol. I.p.337,note 1; Lechat. Le Sculptor Endois.(Rev.des etudes grecques.vol.V. p.393.N. 1). Lechat in that Article (p.389-402) proves that Endois belonged to the last third of the 6 th century, and still worked at Athens after the Median wars.

Note 4.p.552. Pausanias. VIII.46-1.

Note 5.p.552. Histoire de l'Art. vol.VIII.p.295-298, Figs. 120-121.

Under the influence of Ionian art appears to have been e executed between 530 and 510 sculptures in marble of coarse

[illegible] the fragments cannot be earlier than the principate of Pis- [illegible] that formerly filled the field of a pediment. These groups [illegible] place of honor, that of the middle under the apex of the [illegible] they were placed against a wall and made to be seen only f [illegible] What remains of these images has been restored only by ad- [illegible] small fragments.

Note 6.p.552. For the circumstances of the discovery, the manner in which the fragments have been brought together and the restoration of the whole, see Studniczka, Zu den Ath. [illegible] pls. III, IV).

What is the temple whose pediment was ornamented by these groups? The fragments in question have been collected nearly everywhere, at the east and south of the Parthenon, in the rubbish that after the Median wars served to enlarge the plateau of the Acropolis and to raise its level. For the [illegible] derived from the relation of the excavations; but reasons of another kind give reason to think that these sculptures [illegible] icated to Athena cannot be doubted. This was the largest [illegible] polis of Athens contained before the fires of 480 and 479; the effort that it represents could have been attempted only [illegible]

grain from Paros, in which by the use of that material, with figures a little larger than nature and a character of the theme treated by the artist, have been recognized the remains of a monumental entirety, that judging by the style of the fragments cannot be earlier than the principate of Pisistratus.[6] There have been recognized the remains of groups that formerly filled the field of a pediment. These groups formed part of a Gigantomachia in which Athena occupied the place of honor, that of the middle under the apex of the p pediment (Fig. 279). These statues are not wrought at the back with the same care as in front, which indicates that they were placed against a wall and made to be seen only f from one side. Not a torso nor a member was found intact. What remains of these images has been restored only by adjusting together very numerous pieces of marble. By falling from on high, these figures must have been broken thus into small fragments.

Note 6.p.552. For the circumstances of the discovery, the manner in which the fragments have been brought together a and the restoration of the whole, see Studnicza, Zu dem Athenakopf in Akropolismuseum. (Athen. Mitt. XI. 188_, p.185-199) and H. Schrader, Die Gigantomachia aus dem Gieble des alten Athenatempels auf der Akropolis. (Athen. Mitt. XXII, p.59-112, Pls. III, IV).

What is the temple whose pediment was ornamented by these groups? The fragments in question have been collected nearly everywhere, at the east and south of the Parthenon, in the rubbish that after the Median wars served to enlarge the p plateau of the Acropolis and to raise its level. For the solution of the problem, there is then no indication to be derived from the relation of the excavations: but reasons of another kind give reason to think that these sculptures ornamented one of the facades of the old temple near the Erechtheum, whose principal arrangements and entire plan h have been revealed by recent excavations.[1] That it was dedicated to Athena cannot be doubted. This was the largest a and the most richly decorated of the edifices that the Acropolis of Athens contained before the fires of 480 and 479: the effort that it represents could have been attempted only in honor of Pallas Athena Poliouchos, that deity which from

the most remote antiquity was adored as the protectress of the city bearing her name. In several circumstances of his life, Pisistratus is seen to exhibit a very particular devotion that he felt toward the goddess.[1] After his first exile, he arranged to reenter Attica under the protection and even in the procession of Athena, represented by a beautiful woman on a chariot with a helmet on her head, armed with the egis and the spear. The measures are known that he took to give more splendor to the festival of the Panathenianon. F Finally, perhaps he first placed on the Attic coins that head of Athena, which was to remain the characteristic insignia for several centuries.

Note 1.p.553. Histoire de l'Art. vol. VII,p.598,pls.14,18, 47,48; vol. VIII,page 541.

Note 1.p.554. Herodotus. I, 60.

Indeed from this temple came the fragments of the Gigantomachia. The marble of them is the same as that which the architect has used in his entablature. It also accords in the proportions. The principal figure of the composition, Athena triumphant, is 6.95 ft. high: add to this for the ridge of the helmet about 0.95 foot, and you will have just the height that according to the analogy of other Doric edifices, there is reason to assign to a pediment 63.0 ft. long inside.[2]

Note 2.p.554. Schrader. Die Gigantomachia.p.91.The figures are those of Dörpfeld.

The central group, Athena giving the final stroke to a g giant fallen on the ground, has been almost entirely restored. The giant is thrown on the earth, and must have held a sword in the right hand: but of the left arm there remains only the part belonging to the shoulder: it cannot be stated whether he leaned on an adjacent figure or on the shield t that he bore: as for Athena, she thrusts her spear with the right hand, while with the left she seizes by the stem of the crest the helmet of her adversary. In each of the two angles of the triangle is a wounded giant, the body supported by one knee and one hand, extending in a line parallel to the rake (Fig. 280). Thus the middle of the two ends of the composition are known to us: but there remains nothing of the intermediate parts. It is conjectured that on each side of Athena was a group of combatants, composed of a god

standing and a giant resting on one knee. The two gods, Zeus and perhaps Hercules, must extend from the centre against their most distant adversaries at the angles of the pediment. As for the other figures that still assumes a space to a certain extent, we know nothing of their attitudes: but it appears certain that there were not seen, as on the pediments of Egina, two opposed files of combatants, each occupying half the tympanum. The scene is decomposed into a series of isolated groups. Only much later in the 5 th century did t the sculptor occupy himself in connecting together more or less closely the different personages engaged in a common action.

In any case, one can judge the qualities of the execution from the fragments preserved. What is first striking is the correctness and freedom of the movement. If a minute criticism reveals here slight inaccuracies, some uncertainty in the indication of the muscles of the chest and abdomen, as well as perhaps a too marked reduction at the height of the haunches, there are certain traits that reveal the science of the sculptor: for example, see the feet with the suppleness of their toes, that on one of the giants hend to stretch to find a point of support on the ground.

What particularly forms the originality of these sculptures is the character of the interpretation given to the human form. The execution is broad and flowing: it is suited to the place that the figures must occupy. The artist has not shown the body, like the sculptors of the pediments of Egina, as one would see it quite near, when the eye loses nothing of the least fold of the skin, of the most reserved of the accents by which are marked the bases and the swellings of the muscles. He has presented this body as it would be perceived by a spectator standing before the facade of the temple, who looks at the pediment and the persons that act there: from below are only visible the masses and the outlines enclosing them. With the statuary is is no small merit to know how thus to place himself at the point and calculate its effect.

As in all the other works of the same period, touches of color were here applied on the marble. By them the hair, t the different accessories and draperies were vigorously de-

jected on the light tones of the nudes, and the different parts of the costume and armor of Athena were distinguished from each other, sprinkled by ornaments by which was define[d] the richness of the fabrics that decorated the goddess.[1]

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In all that, what gives the highest idea of the talent of the artist is the head of Athena, of the fragments first d [illegible] us nothing else, that can be compared to this face of a ver[y] pure and slightly elongated oval, to these fine and soft f[eatures] features illuminated by a slight smile. The gesture of the arm was violent; but the daughter of Zeus was certain to conquer, and her face remained calm, even in the fury of t[he] the combat.

These sculptures bear the date on themselves. Art is too advanced and taste is too delicate for them to be placed before the fourth quarter of the 7th century. The works u[ndertaken] undertaken by Pisistratus must have lasted a long time; the pediment could have received its decoration only under Hip-pias, very near the year 510. What would also plead in fav-or of this hypothesis is the fact of the complete nudity n[ow] nere attributed to the giants. They have the bust covered by the cuirass in the Gigantomachies of the treasury of Meg-ara (Fig. 221), the most ancient metopes of Selinonte (Figs. 250,251), and of the treasury of Cnidos (Figs. 173-177), as in those of the vases painted with black figures.[2] Only whe[n] the century approaches its end does the sculptor feel hims-elf sufficiently sure of his chisel, in the representation of [illegible] entire human body in the free display of its energy and it[s] the beauty of the nude form. [illegible] ed the image of the young and beardless giant. The artists [illegible] whose purpose is readily understood.

detached on the light tones of the nudes, and the different parts of the costume and armor of Athene were distinguished from each other, sprinkled by ornaments by which was defined the richness of the fabrics that decorated the goddess.[1]

Note 1.p.546. Schrader. die Gigantomachia.p.66-68,89-90.

In all that, what gives the highest idea of the talent of the artist is the head of Athena, of the fragments first d discovered after 1862 (Fig. 281). Archaic art has offered us nothing else, that can be compared to this face of a very pure and slightly elongated oval, to these fine and soft f features illuminated by a slight smile. The gesture of the arm was violent; but the daughter of Zeus was certain to conquer, and her face remained calm, even in the fury of t the combat.

These sculptures bear the date on themselves. Art is too advanced and taste is too delicate for them to be placed before the fourth quarter of the 7 th century. The works u undertaken by Pisistratus must have lasted a long time; the pediment could have received its decoration only under Hippias, very near the year 510. What would also plead in favor of this hypothesis is the fact of the complete nudity h here attributed to the giants. They have the bust covered by the cuirass in the Gigantomachias of the treasury of Megara (Fig. 231), the most ancient metopes of Selinonte (Figs. 250,251), and of the treasury of Gnidos (Figs. 173-177), as in those of the vases painted with black figures.[2] Only when the century approaches its end does the sculptor feel himself sufficiently sure of his chisel, in the representation of battles, to seize the occasion offered him to show the entire human body in the free display of its energy and in the beauty of its nude form. The same change is then produced in the paintings of vases with red figures. About the same time among the painters as among the sculptors appeared the image of the young and beardless giant. The artists of the first archaic age usually gave to these enemies of the gods a bushy beard and the appearances of old age; these distinguish them at first sight from those immortals, most of whom have the same air of blooming youth, in spite of t the diversity of their roles. There is a desired contrast, whose purpose is readily understood.

Note 2.p.546. In the Gigantomachy of the treasury of Cnidos are two or three nude giants; but those are corpses extended on the ground, and that can be assumed as despoiled of their arms by the conquerors. All the combantants have the cuirass.

A last question is proposed regarding these figures:- from what group of artists did Pisistratus or his sons order the groups intended for the pediment of their edifice? Is it n necessary to see here the work of an Attic sculptor or that of a foreign master, that the tyrants called to Athens? To attempt to solve this problem, one can base it only on the study of the style of the statues. It is first proper to p place aside those sculptors of Sicyon and of Egina, whose works seem to have been sought at Athens toward the end of the ט th century, as we are informed by their signatures f found on several pedestals on the Acropolis. Those artists, whose style is especially known by the pediments of Egina, were trained in the school of bronze. The interpretation of nature given by them is not the same as in the figures of the Gigantomachia; this not the same spirit nor the same p procedure in rendering. One can then scarcely hesitate in this attribution only between the Attic and Ionian schools.

At first view the temptation is great to place this work to the credit of some famous island sculptor, like Boupalos or Athenis. By the nobility and purity of the lines as by the freshness of the flesh, it is believed that is found here something of the execution of the best steles of Greece and ol the islands: also something of the friezes of the t treasury of the Cnidians: a perfume of Ionism seems to exhale from these marbles. Still on a closer view many differences are noted. The modeling is here less felt and more involved than in the reliefs of Delphi. On the other hand, t the arrangement of the Ornamentation and drapery of the Athena of the pediment is less complex than on the votive figures, where one is inclined to recognize the taste and influence of the sculptors of Chios. Neither in the folds of her vestment nor in the arrangement of her hair is there anything of those caprices of the chisel, and those minutiae of detail, that sometimes ends in affectation. The countenance of Athena does not resemble most of the "Korai" of the Acrop.

Acropolis; [illegible]
from archness, nor the eyes so almond shaped. Those of the
[illegible]
The oval of the face is broad. The cheeks are fleshy and
[illegible]
statue of Antenor (Pl. II). There is here a harmony of the
[illegible]
and the image-makers, which cut in tufa the gods and monst-
ers of the other pediments. The tradition of those predeces-
sors is then continued by the statuary of the Gigantomachia
but with a very different knowledge of the living form and
[illegible]
in the use of marble.

This filiation seems established with yet more certainty, if as conjectured, from the second of the pediments of the [illegible] like that already described (Fig. 274), represents the con- quering of a bull by a lion.[1] Its material is the same bluish marble with coarse grains from which were made the giants and Athena; the marble has received the same polish on all parts. As seen by the piece that we reproduce (Fig. 29?), the sculptor of this group takes the same methods as his predecessor in the rendering of certain details. He repres- ents in the same manner the dewlaps of the bull and locks of the hair of the lion, the joints of the members; he mak- es nearly the same use of color. One would call it a produc of the same workshop.

[illegible]

However it may be with this hypothesis, it seems difficult to deny the bond that connects a work already so advanced as the Gigantomachy with the most ancient reliefs of the p ediments of soft stone; but while noting these analogies, it is proper to remember that in the interval, the Attic s culptor has learned much from his Ionian masters. They ha taught him the technics of marble; now he possesses it ful Each of his figures, even those larger than nature and very bold movements has been cut in a single block of marble, w here a very skilful tool has carved the projecting portio [illegible] egis that supports before the body the left arm of Athena.

Acropolis: Not there is found that smile which is not exempt from archness, nor the eyes on almond shape. Those of the goddess are very open with sufficiently projecting eyeballs. The oval of the face is broad. The cheeks are fleshy and full as on the heads of Typhon (Pl. III) and also on the s statue of Antenor (Pl. II). There is here a harmony of the monumental sculpture, which we have already seen appear among the image-makers, which cut in tufa the gods and monsters of the older pediments. The tradition of those predecessors is then continued by the statuary of the Gigantomachia, but with a very different knowledge of the living form and a freedom of hand, that he owes to the instructions received in the use of marble.

This filiation seems established with yet more certainty, if as conjectured, from the second of the pediments of the temple of Pisis.ratus come the fragments of a group, which like that already described (Fig. 278), represents the crushing of a bull by a lion.[1] Its material is the same bluish marble with coarse grains from which were made the giants and Athena; the marble has received the same polish on all parts. As seen by the piece that we reproduce (Fig. 282), the sculptor of this group takes the same methods as his predecessor in the rendering of certain details. He represents in the same manner the dewlaps of the bull and locks of the hair of the lion, the joints of the members; he makes nearly the same use of color. One would call it a product of the same workshop.

Note 1.p.559. Schrader. Gigantomachia.p.103-104.

However it may be with this hypothesis, it seems difficult to deny the bond that connects a work already so advanced as the Gigantomachy with the most ancient reliefs of the p pediments of soft stone; but while noting those analogies, it is proper to remember that in the interval, the Attic s sculptor has learned much from his Ionian masters. They have taught him the technics of marble; now he possesses it fully. Each of his figures, even those larger than nature and very bold movements has been cut in a single block of marble, w where a very skilful tool has carved the projecting portions, that are but slightly attached to the background, like the egis that supports before the body the left arm of Athena,

[illegible]

What the Attic sculptor owed to the examples of the Ionic masters is further not only that rather secondary skill of [illegible] ing for grace and beauty. In the spirited sketches of the earlier rude workman he found roughness of body and free [illegible] places elegance even in the display of force and make the lines of the face expressive, was he worked such as the Gig- [illegible] Cnidos. He certainly derived a method from those works and also others of the same school, that are unknown to us; but he has no less retained his own tendencies and his indepen- [illegible] dicting the mode of execution, that he will admit for his [illegible] the form, and he applies himself to simplify the rendering given by him. In the measure that we can judge of it by the little which remains from the monumental sculpture of the 6 th century, this preoccupation is more apparent in him than in any other of his contemporaries and rivals.

With regard to the Gigantomachy and the character of its types, we have recalled the memory of the statue of a [illegible] to which seems to belong a base on which is read the signa- ture of Antenor (Pl. II). These resemblances have already been noted, and it has been asked if it is not proper to [illegible] nor is the sole Attic sculptor of this time known by liter- ary tradition; and the work it attributes to him has quite a history. This work was the statues representing the slay- ers of the tyrants, Harmodius and Aristogiton, the murder- [illegible] [1] [illegible]

and like the coils of the serpents forming the border of t that egis. The sculptor could only acquire that skill by frequenting the island practicians, for whom after the middle of the century the working of marble no longer had any secrets.

What the Attic sculptor owed to the examples of the Ionian masters is further not only that rather secondary skill of the marble cutter: it is something more precious, the feeling for grace and beauty. In the spirited sketches of the earlier rude workman he found robustness of body and free movement, but what could make him comprehend how one could place elegance even in the display of force and make the lines of the face expressive, was bn works such as the Gigantomachy and the Assembly of the gods on the treasury of Cnidos. He certainly derived a method from those works and also others of the same school, that are unknown to us: but he has no less retained his own tendencies and his independence. Called to collaborate with the architect, he proposes before all to contribute to the general effect by subordinating the mode of execution, that he will adopt for his figures to the requirements of the panel awaiting them. To obtain that result he only retains the principal lines of the form, and he applies himself to simplify the rendering given by him. In the measure that we can judge of it by the little which remains from the monumental sculpture of the 6 th century, this preoccopation is more apparent in him than in any other of his contemporaries and rivals.

With regard to the Gigantomachy and the character of its types, we have recalled the memory if the statue of a woman to which seems to belong a base on which is read the signature of Antenor (Pl. II). These resemblances have already been noted, and it has been asked if it is not proper to honor that artist with the decoration of the pediment. Antenor is the sole Attic sculptor of this time known by literary tradition, and the work it attributes to him had quite a history. This work was the statues representing the slayers of the tyrants, Harmodius and Aristogiton, the murderers of Hipparchus.[1] Ordered of Antenor by the people after the expulsion of Hippias (510), they had been erected at the south end of the Agora on a place called the Orchestra

at the entrance of the street ascending from the market [illegible]
[illegible]
They were returned about two centuries later, sent to Ath[illegible]
Antiochus either by Alexander, by Seleucus Nicator or by An[illegible]
tiochus Soter: evidence varies on this subject.[2] To the lis[illegible]
[illegible]
interpretation. There has been found on the Acropolis the base
[illegible]
[illegible]
[illegible]
the statue"(Pl. [illegible]).[3]

[illegible]
question of a certain Amphicrates, that at the same time [illegible]
[illegible]
the memory of Leaena, singer of the lyre and friend of [illegible]
conspirators, who refused to give up their secrets in spite
of torture; but no replica of that statue is known, and the
name of Amphicrates has not been found on the bases on [illegible]
[illegible]

[illegible]
[illegible]
tes as before.
[illegible]

The statue of a woman that this pedestal supported is the
largest of all those of the same kind discovered on the Ac-
[illegible]
does not hesitate to recognize in the sculptor that execut[illegible]
it the one, from whose talent was demanded by the city [illegible]
[illegible]
[illegible]
[illegible]
that of his father Rumanes, and what proves that he added
[illegible]
estal found in the trenches.[1] It is then justifiable to ad-
mit that this Rumanes was also a famous person, [illegible]
[illegible]
[illegible]
progress in his art.[2] The inscription thus combines the [illegible]
[illegible]
[illegible]

at the entrance of the street ascending from the market to the Acropolis; but in 480 Xerxes carried them away to Susa. They were returned about two centuries later, sent to the Athenians either by Alexander, by Seleucus Nicator or by Antiochus Soter; evidence varios on this subject.[2] To the little that we know of Antenor, epigraphy has just added new information. There has been found on the Acropolis the base of the votive image on which is read the following inscription:- "Nearchos the potter has dedicated this to Athena as the first fruits of his labors; Antenor, son of Eumares made the statue."(Pl. II).[3]

Note 1.p.561. Pausanias. I, 8-5. There is indeed also a question of a certain Amphicrates, that at the same time had been charged with perpetuating under the form of a lioness the memory of Leaena, player of the lyre and friend of the conspirators, who refused to give up their secrets in spite of torture; but no replica of that statue is known, and the name of Amphicrates has not been found on the bases on the Acropolis.

Note 2.p.561. Pliny. H.N.XXXIV.70. Arrian. Anabasis.III, 16-7; VII, 19-2. Valerius Maximus.II, 10.(Extract). Pausanias as before.

Note 3.p.561. C. I. Att. IV, 1-373^{91}.

The statue of a woman that this pedestal supported is the largest of all those of the same kind discovered on the Acropolis; it is also one of the most beautiful.[4] Then one d does not hesitate to recognize in the sculptor that executed it the one, from whose talent was demanded by the city the monument to perpetuate the memory of liberty reconquered. Contrary to the custom of most sculptors,whose signatures are engraved on these bases, Antenor has added to his name that of his father Eumares, and what proves that he adhered to that mention is, that he has repeated it on another pedestal found in the trenches.[1] It is then justifiable to admit that this Eumares was also a famous person, identified with the painter that Pliny calls Eumares the Athenian, and whom he cites before Cimon of Cleones as having made great progress in his art.[2] The inscription thus combines the names of theee artists in vogue in this last quarter of the 6 th century:- the statuary Antenor, Eumares the painter

of frescos, and Mesrchos, the ceramic painter. [illegible]
[illegible]
the native country of Antenor; but from the inscription on
the base we have a right to count him among the Attic mas-
ters. Without this evidence, one could have seen in him one
[illegible]
for Athens on the eve of the Median wars. The images of the
[illegible]
cared for the professional skill of their bronze founders
then were Corinth, Sicyon and Aegina; nothing indicates to
[illegible]
craticides. Antenor could have his group cast in metal in some
workshop of Aegina; but it was indeed a citizen of Athens,
and was charged with reviving at the cost of the Athenian
[illegible]
als the celebrated song of Callistratus:--

"I will carry my sword and a branch of myrtle
Like Harmodius and Aristogiton,
When they killed the tyrant
And established at Athens equality of laws."

Note A.p.561. On the subject of the attribution to this statue of the base bearing the inscription, which was proposed by Studniczka (Jahrb.d.Arch.Inst,[illegible]), see the doubts expressed [illegible]. Heberdey has resumed the question and shows that this attribution was at least very probable, if not absolutely certain (Athen.Mitt.XV.p.126).

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[illegible]

[illegible]

[illegible]
[illegible]
been the father and master of two ceramic painters, whose
[illegible]
[illegible]
of Antenor, the expression in relief of the same sentiment
had the same fortune and also left its trace in the legac[y]
of antique art? With the material of which those figures
were made, one could scarcely hope that the originals had
survived, but it is believed that an imitation of them is
[illegible]

of frescos, and Nearchos, the ceramic painter.[3] To it is f further due a precious information. Pliny says nothing of the native country of Antenor: but from the inscription on the base we have a right to count him among the Attic masters. Without this evidence, one could have seen in him one of those foreign artists like Callon and Onatas, that worked for Athens onnthe eve of the Median wars. The images of the slayers of the tyrants were bronze statues. Now the cities famed for the professional skill of their bronze founders then were Corinth, Sicyon and Egina: nothing indicates to us that this industry flourished aa Athens under the Pisistratides. Antenor could have his group cast in metal in some workshop of Egina; but it was indeed a citizen of Athens, who was charged with reviving at the cost of the Athenian democracy the two heros in whose honor was heard in festivals the celebrated song of Callicrates:--

"I will carry my sword and a branch of myrtle
Like Harmodios and Aristogiton,
When they killed the tyrant
And established at Athens equality of laws."

Note 4.p.561. On the subject of the attribution to this statue of the base bearing the inscription, which was proposed by Studniczo (Jarh.d.Arch.Inst,p.135), see the doubts expressed by E. Gardner (Jour.Hell.Stud.X,p.278;XI,p.219). Neberdey has resumed the question and shows that this attribution was at least very probable, if not absolutely certain. (Athen.Mitt.XV.p.126).

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Note 1.p.562. C.I.Att. IV-I,373.

Note 2.p.562. Pliny.H.N.XXV, 56.

Note 3.p.562. On Nearchos, see O. Benndorf.Griech.und Sikil. Vasenbilder. Pl. XIII, p. 235. This Nearchos appears to have been the father and master of two ceramic painters, whose works have been found in Etruria. Both sign:- EO Nearcho.

If through Atheneus the song has reached us, has the work of Antenor, the expression in relief of the same sentiments, had the same fortune and also left its trace in the legacy of antique art? With the material of which those figures w were made, one could scarcely hope that the originals had survived, but it is believed that an imitation of them is recognized in two marble statues of the museum of Naples.[4]

these were found only in fragments: they had been unskilfully restored, and yet even in this heterogeneous entirety is still found the characteristic movement, that of the assault which the conspirators prepared to make on the tyrants. At the same time the study of the really ancient parts of these marbles permits one to affirm, that the sculptor of the Hellenistic or Roman age to which this copy is due, reproduced with sufficient fidelity the style of his model, certainly a model of archaic bronze. It is said that this model was the group of Antenor, and that of this we have the image at a very reduced scale on a panathenaic amphora, at the centre of the shield of Athena, in the field of several Attic tetradrachmas, and on leaden tokens struck in the name of the city; it is recalled by a relief that decorated a marble seat discovered on the site of the ancient prytaneum.[1]

Note 4.p.562. Studniczo.(Jahrb.d.Arch.Inst. 188•.p.141-142).

Note 1.p.563. On these questions see Collignon, Histoire. Vol. I,p.368-370.

The hypothesis was seductive. Thus one ascended, though by means of a late copy, even to the most ancient honorary statues erected to private men by a Greek city. Unfortunately, there is a very serious difficulty. These two statues did not remain standing in the Agora more than twenty or twenty-five years at most. On the morrow of Platea the care of replacing the cherished and vanished images was confided to two sculptors, Critios and Nesiotes, who seem to have enjoyed great vogue at that time, and who almost always worked together. After 477, two years after the return of the Athenians to their homes, the new statues of Hardomius and of Aristogiton were erected just where the citizens had in vain sought them with their eyes on their return to the devastated city. They must be in bronze like their predecessors, reproducing as accurately as possible their arrangement and attitude; the substitution would be less apparent and would better efface all trace of the violence of the barbarians.

Note 2.p.563. The fact of the execution of the statues is attested by Lucian (Philopseudes,18) and the date is furnished by the chronicle of Paros.(Epoch I,line 70 et seq.).

If to restore the lost work the city did not apply to Antenor, it is evident that he had ceased to live, otherwise

[illegible]

certainly continued to produce after the Median wars. Well compelled to preserve to the group its general appearance, that had remained in the memory of the Athenians, they were not to carry into the execution of these two figures the h habits of their hands and chisels; that they lived in one of the times in which art had made a singularly rapid progress, at about the end of the 6th th century of our era in Italy, when from year to year the sculptor and the paint- more closely accustomed the form, and in the interpretatio given to it placed a freedom more free from convention.

The question is then to know, in the measure that one can judge of the model by the copy, if that carries us back to the originals which by the character of their execution m date from 510 or 477. Now the reply to that question can be doubtful. The style of the works of the first half of t the 5 th century is recalled by the two statues of Naples by more than one significant trait.[1] The monument aimed at by the images mentioned above is the second group, that during the two centuries in which Athens held the first rank in Greece, recalled to the Athenians the high deeds of thei ancestors, not that group which reappeared in the fallen city after Salamis and Plataea, by the scornful politeness of an oriental sovereign.

[1] [illegible] Bruno Sauer. (Rom.Mitt.1900,pp218-223).

If this be so, no longer can be placed to the credit of Antenor more than the statue of a woman under which is pl his name, and from that alone must be demanded if there w any plausible motive for attributing to Antenor the sculpt [illegible] each other in the museum, the two works lend themselves to a comparison; but that does not solve the question. Contin

nothing would have been simpler than to demand from him a replica of the group. The two chosen masters knew it: from the rubbish of the Acropolis were drawn several bases on w which are read their names: but the generation to which they belonged was already not that of Antenor. Pliny makes them contemporaries of Hegesias, Alcamene and Phidias: they certainly continued to produce after the Median wars. While compelled to preserve to the group its general appearance, that had remained in the memory if the Athenians, they were not to carry into the execution of these two figures the h habits of their hands and chisels: then they lived in one of the times in which art had made a singularly rapid progress, as about the end of the 15 th century of our era in Italy, when from year to year the sculptor and the painter more closely approached the form, and in the interpretation given to it placed a freedom more free from convention.

The question is then to know,,in the measure that one can judge of the model by the copy, if that carries us back to the originals which by the character of their exegution must date from 510 or 477. Now the reply to that question cannot be doubtful. The style of the works of the first half of t the 5 th century is recalled by the two statues of Naples by more than one significant trait.[1] The monument aimed at by the images mentioned above is the second group, that during the two centuries in which Athens held the first rank in Greece, recalled to the Athenians the high deeds of their ancestors, not that ghost which reappeared in the fallen c city after Cheronea and Crannon, by the scornful politeness of an oriental sovereign.

Note 1.p.564. The proof seems to me to have been made by Botho Graf. (Die Gruppe der Tyrannenmörder und stitilistiche verwandte Werke in Athen.(Athen-Mitt.vol. XV,pa1-39). See Bruno Sauer. (Röm.Mitt.1900,pa219-222).

If this be so, no longer can be placed to the credit of Antenor more than the statue of a woman under which is read his name, and from that alone must be demanded if there be any plausible motive for attributing to Antenor the sculptured decoration of the temple erected by Pisistratus. Near each other in the museum, the two works lend themselves to a comparison: but that does not solve the question. Doubtless

there is some analogy between the figures in the headdress, and the oval of the face is nearly the same form: the eyes have the same cut: but in the face of Athena is a search f for expression not found in that of the votive image. Also the drapery is treated in the same manner. In the figure f formerly placed at the apex of the temple must the folds of the fabric have more vigor and effect: now they are less hollowed and more summarily indicated than on the statue much nearer the eye of the spectator. The sculptor of the Gigantomachia of the pediment then remains unknown to us: but one can affirm that he must be a contemporary of Antenor.

To those Attic sculptors of the last quarter of the 6 th century the Alcmeonides had to appeal when they bargained with the Amphictyons for the undertaking of the rebuilding of the temple of Apollo at Delphi.[1] Even in exile, those c chiefs of the most illustrious of the noble families of Athens had retained a very great fortune, which they employed in preparing their return to the city from which Pisistratus had expelled them. They had every interest in choosing among their compatriots at least some of their collaborators: this was a means of recalling themselves to the memory of the people in whose ranks they still counted numerous partisans. According to Pausanias, they took as architect a Corinthian, Spintharos, and two Athenian sculptors, Praxias and Eudemos, executed the sculptures of the pediments. The assertion of Pausanias seems to agree with what is known of the events of the time and of the struggles of parties: but when after having uncovered the site of the celebrated sanctuary, the results of the excavations were compared to the statements of Pausanias, all is found uncertain and in apparent contradiction. Among the problems that in the course of the work were placed before those following its progress, if one fact occurred to excite the curiosity of the learned, this was that of the history itself of the temple of Apollo: but it is not one placing criticism in great embarrassment, caught as it was between two evidences seeming to contradict each other, the statements of Pausanias and those made by the stones of the edifice to whoever knows how to understand t their language.

Note 1.p.565. Herodotus. II, 180; V, 62; Artisttle, Politea

Athenion, XIV. On this temple see Histoire de l'Art. vol. [illegible].

Note 2.p.555. Pausanias. X. 19-4.

When the area of the temple had been laid bare, and the inventory made of all the scattered remains, which formerly [illegible] did not fail to be greatly embarrassed: in what was found [illegible] edifice of the 6 th century. By their proportions and their style, all those parts of the entirety suggested the idea of [illegible] found in many historical texts, that had not previously attracted attention: [illegible] executed in the 4 th century like that of the 6 th century made by the Amphictyons, with funds collected from all Greece.[1] After a fire or an earthquake, the temple was rebuilt even to the foundations; in these were found employed as material drums of columns and pieces of the cornice of the temple of the Alcmeonides. Pausanias calls the temple of his time the new temple.

Note 1.p.556. One will find these texts commented on in [illegible]

The last word on the subject has been said by the same learned man in a memoir: Monuments figurés de Delphes. Les fragments du temple d'Apollon, first article.(B.C.H.1901, p.513-515, pls. IX-XVI, XVIII-XX). Homolle there describes the fragments that he attributes to the pediments of the temple of the Alcmeonidaes; he proposes to resume in a second essay the study of the texts that have treated of the history of the edifice and of its decoration.

Note 2.p.556. Aeschines. Against Ctesiphon. 116.

The first enigma was solved; but other difficulties presented themselves. [illegible] by him in the pediments to two Athenian sculptors, one of whom was a pupil of Calamis, according to him. Now Calamis lived and worked in the first half of the 5 th century, and [illegible] Delphi. Those were certainly completed when in 457 Pindar

Athenion, XIX. On this temple see Histoire de l'Art. vol. VII,p.599-600.

Note 2.p.565. Pausanias. X. 19-4.

When the area of the temple had been laid bare,and the inventory made of all the scattered remains, which formerly must have entered into the composition of the edifice, men did not fail to be greatly surprised; in what was found found of the proportions of the templel its columns and their capitals, there was nothing which gave the empression of an edifice of the 6 th century. By their proportions and profiles, all those parts of the entirety suggested the idea of a date much more recent. The explanation of this anomaly is found in many historical texts, that had not previously attracted attention' those implied a repairing of the temple executed in the 4 th century like that of the 6 th century made by the Amphyctions, with funds collected from all Greece.[1] After a fire or an earthquake, the temple was rebuilt even to the foundations; in these were found emploved as m materials drums of columns and pieces of the cornice of the temple of the Lacmeonides. Eschines calls the temple of his time the new temple.

Note 1.p.566. One will find these texts commented on in a Memoir of Homolle, Le temple d'Apollon.(Comp.rend.de l'Acad. des inscr.189_,p.328,341). Also see B.C.H.1896,p.641.654. The last word on the subject has been said by the same learned man in a Memoir; Monuments figures de Delphes. Les frontons du temple d'Apollon, first Article.(B.C.H.1901,p.547-515, pls. IX-XVI, XVIII-XIX). Homolle there discribes the fragments that he attributes to the pediments of the temple of the Alcmeonides; he proposes to resume in a second essay the study of the texts that have treated of the history of the edifice and of its decoration.

Note 2.p.566. Eschinus. Against Ctesiphon. 116.

The first enigma was solved; but other difficulties presented themselves. Pausanias attributes the sculptures seen by him in the pediments to two Athenian sculptors, one of whom was a pupil of Calamis, according to him. Now Calamis lived and worked in the first half of the 5 th century, and between 530 and 500 the Alcmeonides executed their works at Delphi. Those were certainly completed when in 437 Pindarus,

celebrating the victory in a chariot race of vessels.
[illegible]
citizens of Troezenus, who in the divine Pytho erected th
splendid temple, O Phoebus!"[2] On the other hand, the treas
es have not furnished the least remains of sculpture, that
could be referred to the groups that according to Pausanias
filled the tympanums of the edifice described by him. On t
the contrary, in the immediate vicinity of the temple have
been collected a number of fragments of statues, that by t
their dimensions and mode of execution appear to have form
erly made a part of the decoration of a pediment; the back
were only roughed; they had visibly been made to be placed
against a wall. Those fragments separated of themselves in
to two series. The material of one was the calcareous tufa
and of the other the island marble. The style was further
the same in the figures of tufa and in those of marble; it
was of the 6 th century. Neither by the statement of Pausa
nias nor by the results of the excavations was known near
the temple any other edifice to which could be assigned fi
ures of this cut and character; they quite naturally found
themselves led to propose to recognize there the remains o
the two pediments of the temple for which Pindarus gave th
honor to the Alcmaeonides, and what could still add much to
the probability of this conjecture was the information su
plied by Herodotus of the liberality with which those con-
[illegible]
that they had assumed: although not required by their cont
ract, which only provided for tufa, they had supplied the
marble of Paros for the front of the temple. The marble
pediment was that which the Alcmaeonides owed to the munifi
cence of those great lords.

Note 2.p.567. Euripides. [illegible]. vii. verses 6-11.

If all those figures are broken into fragments, they do
not appear to have been exposed long to the air. No trace
of erosion are to be seen, and on places the colors by wh
ch they were covered are very well preserved. This is —
use they could scarcely have remained more than a centu-
in the tympanums exposed to storms. When the temple was re-
built, they were placed on the ground, buried in the rub
[illegible]

celebhating the victory in a chariot race of Megaclar, chief of that illustrious family, cried:- "All cities cherish those citizens of Erechtheus, who in the divine Pytho erected thy splended temple, O Phoebus!"[3] On the other hand, the trenches have not furnished the least remains of sculpture, that could be referred to the groups that according to Pausanias filled the tympanums of the edifice described by him. On t the contrary, in the immediate vicinity of the temple have been collected a number of fragments of statues, that by t their dimensions and mode of execution appear to have formerly made a part of the decoration of a pediment; the backs were only roughed: then had visibly been made to be placed against a wall. Those fragments separated of themselves into two series. The material of one was the calcareous tufa and of the other the island marble. The style was further the same in the figures of tufa and in those of marble; it was of the 6 th century. Neither by the statement of Pausanias nor by the results of the excavations was known near the temple any other edifice to which could be assigned figures of this cut and character; then quite naturally found themselves led to propose to recognize there the remains of the two pediments of the temple for which Pindarus gave the honor to the Alcmeonides, and what could still add much to the probability of this conjecture was the information supplied by Herodotus of the liberality with which those contractors of a rare kind acquitted themselves of the task that they had assumed; although not required by their contract, which only provided for tufa, they had employed the marble of Paros for the front of the temple. The marble pediment was that which the Amphyctyons owed to the munificence of those great lords.

Note 3.p.566. Pindarus. Pythics. VII, verses 8-11.

If all those figures are broken into fragments, they do not appear to have been exposed long to the air. No traces of erosion are to be seen, and in places the colors by which they were covered are very well preserved. This is because they could scarcely have remained more than a century in the tympanums exposed to storms. When the temple was rebuilt, they were placed on the ground, buried in the rubbish. Thus all concurs in justifying the conjecture to which inves-

investigations have led: these two series of fragments represent what remains of the sculpture of the two pediments of the temple around which arose the trophies of the two Median wars.

As for the pediments of the temple of the 4 th century, that seen by Pausanias, the excavations have yielded nothing that can be attributed to them. There is only one hypothesis which explains the total disappearance of these entireties: in the 4 th century of our era, when Apollo had ceased to reign at Delphi, these figures were removed, like many other monuments of Greek genius, to decorate some edifice or public place in Constantinople. Whatever Pausanias says of them in the text that we possess, they further could not be by a pupil of Calamis. The pupils of Calamis were not born when the temple of the Alcmeonides was built: they were dead when the Amphyctyons for the second time asket the Greek cities to aid them in restoring the temple of Apollo. One suspects there either a confusion caused by the periegete or the fault of the copyist. Another difficulty:- the strophes of t the Ion of Euripides that allude to the sculptured decoration of the temple. What is seen and described there is the chorus, are these the groups of the pediments?[1] Some of the sculptured themes meant by the poet could have found place in the pediments: but other subjects indicated could not e enter into this theme, and rather cause one to think of metopes. There has also been mention of frescos or tapestries.

Note 1.p.567. Euripides. Ion. verses 184-217.

For all these questions, some of which perhaps never will permit a reply imposed with absolute certainty, we can only refer to the solutions presented as most probable by M. Homolle, who for ten years has been intimate with these ruins and has daily lived in their intamacy. We shall then limit ourselves to indicating here after such a complete study touching all those points, what were the myths chosen by t the sculptor to seek in them the theme of his two compositions. Some images, according to the figures that have suffered least, allow one to appreciate the execution and the merit of the work. Perhaps they will permit us to hazard at least a conjecture concerning the school from which came t the anonymous creator of these entireties.

[illegible]

incomplete fragments; yet that is the one whose subject it is most difficult to divine. One can defend this secret [illegible] [illegible] 293), nor from the torsos of women in which by their dimen[illegible] [illegible] a certain distance from the middle (Fig. 294). The case is [illegible] [illegible] of [illegible] [illegible] [illegible] only hesitate to affirm that they formed a part of a represen[illegible] sentation of the combat between the gods of Olympus and the giants. In the torso of a woman that projects forward, in her fast advancing with her and raising in great folds the [illegible] of the body and the cloth we have already seen given to the goddess in the various reliefs of this scene by the sculp[illegible] [illegible] Selinunte (Fig. 295), and of the [illegible] of the Acropolis (Fig. 297). As for the male personage of which remains the entire bust and nearly all the right leg, he is likewise known to us by the same groups; he is ordinarily called Enceladus. We can replace him in thought in the position that he occupied with one knee on the ground and both feet [illegible] [illegible] against the earth, where he sought a point of support.

By reason of the difference in the materials, color was not employed in the same fashion on the two sediments. On the figures of tufa, it extended in flat tints as on the Triton and Typhon of the Acropolis; thus the body of [illegible] [illegible] [illegible] the sculptor derived an ornamental effect from the whiteness of the marble of Paros, to which he had given a beautiful polish. The brush was satisfied by accenting a some details of the figures and vestments, hair in reddish brown, [illegible] low and red, streams of blood in bright red on the [illegible] of animals torn by lions, designs traced in blue on the [illegible] hems of the clothing of the women, etc. The style is neither the same in the figures of tufa as those of marble. Also [illegible]

Of the marble pediment remain the most numerous and most important fragments: yet that is the one whose subject it is most difficult to divine. One can demand this secret neither from the groups of animals that fill the angles (Fig. 283), nor from the torsos of women in which by their dimensions are recognized the personages, placed in the field at a certain distance from the middle (Fig. 284). The case is not the same for the other pediment. There were two statues, however mutilated they may bel which suggest a conjecture of great probability (Figs. 285, 286). Their attitude and appearance are sufficiently significant, that one can scarcely hesitate to afform that they formed a part of a representation of the combat between the gods of Olympus and the giants. In the torso of a woman that projects forward, in her dast sweeping with her and raising in great folds the drapery surrounding her, is recognized Athena. This movement of the body and the cloth we have already seen given to the goddess in the various replicas of this scene by the sculptors of the treasruy of Cnidos (Fig. 175), of temple F at Selinonte (Fig. 259), and of the lod temple of the Acropolis. (Fig. 279). As for the male personage of which remains the entire bust and nearly all the right leg, he is likewise k known to us by the same groups: he is ordinarily called Enceladus. We can replace him in thought in the position that he occupied with one knee on the ground and both feet contracted against the earch, where he sought a point of support.

By reason of the difference in the materials, color was not employed in the same fashion on the two pediments. On the figures of tufa, it extended in flat tints as on the Triton and Typhon of the Acropolis: thus the body of Enceladus was entirely painted red. On the contrary, on the other facade the sculptor derived an ornamental effect from the whiteness of the marble of Paros, to which he had given a beautiful polish. The brush was satisfied by accenting s some details of the figures and vestments, hair in reddish orange, pupils of the eyes in black, manes of lions in yellow and red, streams of blood in bright red on the bodies of animals torn by lions, designs traced in blue on the borders of the clothing of the women, etc. The style is nearly the same in the figures of tufa as those of marble. Also in

[illegible]

of the 6 th century. It was born under the influence of Ion[illegible]
[illegible]
ese fragments to the sculptures of the treasury of Cnidos. That must have made a sensation at Delphi by even the bea-
[illegible]
the temple also a facade of marble of Paros. It has been believed possible to prove that the sculptors of the temple borrowed from those who worked for the Cnidians, certain themes and characteristic attitudes, and even in detail certain procedures in rendering. Their execution however is different; it bears the mark of a later date and another style. The proportions here are longer and the forms are less full, although still robust. The muscles are less strongly accented and the modeling is softer. What recalls the male figure of the tufa pediment are the bodies of the gia-
[illegible]
The giants are nude here as at Athens. That is one of the traits by which are recognized that the sculptures of the
[illegible]
as for the female figures, by their pose, the arrangement of the headdress and clothing, the manner in which is trea-
[illegible]
tenor (Pl. II) and of the votive figures, that are called the korai of the Acropolis (Pls. IV, V). The Nike causes us to think of the replicas in marble and bronze of the type created by Archermos, that came from the same excavations
[illegible]

[illegible]
those archaic statues found at Delphi, it then correct may be attributes to Attic masters the honor of having decorated the pediments of the temple of Apollo. About the year 520 those sculptors must have been ordered either from A[illegible].
[illegible]

[illegible]

a fragment of marble has been recognized the image of a Nike, that must have served as an acroteria at the angle of the front facade (Fig. 287).

This style is that of Attic sculpture in the last years of the 6 th century: it was born under the influence of Ionian models: but before the median wars, it had already lost its originality. This is what is felt when one compares these fragments to the sculptures of the treasury of Cnidos. That must have made a sensation at Delphi by even the beauty of the material and by the richness of its decoration: perhaps it suggested to the Alcmeonides the idea of endowing the temple with a facade of marble of Paros. It has been believed possible to prove that the sculptors of the temple borrowed from those who worked for the Cnidians, certain themes and characteristic attitudes, and even in detail certain procedures in rendering. Their execution however is d different: it bears the mark of a later date and another style. The proportions here are longer and the forms are less full, although still robust. The muscles are less strongly accented and the modeling is softer. What recalls the male figure of the tufa pediment are the bodies of the giants of the pediment on the Acropolis of Athens (Fig. 279, 280). The giants are nude here as at Athens. That is one of the traits by which are recognized that the sculptures of the great temple are later than those of the treasury of Cnidos. As for the female figures, by their pose, the arrangement of the headdress and colthing, the manner in which is treated the drapery, they arouse the memory of the statue of Antenor (Pl. II) and of the votive figures, that are called the xonai of the Acropolis (Pls. IV, V). The Nike causes us to think of the replicas in marble and bronze of the type created by Archermos, that came from the same excavations at Athens.

While citing names that cannot be those of the authors of those archaic statues found at Delphi, is Pausanias then correct when he attribubes to Attic masters the honor of having decorated the pediments of the temple of Apollo. About the year 500 those sculpturesmust have been ordered either from Antenor, or from one of his contamporaries or rivals.

There is also another monument of the glory and taste of

[illegible]

the pain of the archaic temple of Apollo; we speak of the treasury of the Athenians. perhaps one expects to see here the reliefs that filled the fields of its thirty metopes. On reflection, we have decided to postpone the study. To seems demonstrated that whatever he state, Pausanias was not mistaken when he affirms that the edifice was built in memory of Marathon with the booty obtained on that day.[1] [illegible] treasury would have been decided on and commenced. Now it is very possible that the work had not been entirely completed, when the menace of the expedition prepared by Xerxes came to interrupt all work of that kind.

Note 1. Pausanias. X.11-1. Among learned men that have particularly occupied themselves with Delphi, Pomtow is alone in thinking that this edifice was erected between 510 and 500. Furtwängler is not in accord with Homolle in accepting the assertion of Pausanias.

[illegible] of the 5 th century than that of the 6 th. Their time also seems to me to be at the head of a series of works or wor [illegible] ing and ?icides, Hegias and Calamis, who between the second ...ian war and the full flight of the power of Athens, set them themselves as useful precursors of Myron and Phidias, to refine the eyes of the Attic sculptor and to emancipate his hand.

[illegible]

[illegible] ...rtices built by Pisistratus and his sons, there remain only very slight fragments, even with the addition of the pediments of Delphi; they do not suffice to inform us as to ... for their time the sculptures in soft stone of the ... ancient temples of the city, on the movement at Athens of [illegible]

Athens, which was exhumed by Homolle, and which for the history of art presents no less interest than the treasury of Cnidos or the double series of figures, that escaped from the ruin of the archaic temple of Apollo: we speak of the treasury of the Athenians. perhaps one expects to see here the reliefs that filled the fields of its thirty metopes. On reflection, we have decided to postpone the study. It seems demonstrated that whateves he state, Pausanias was n not mistaken when he affirms that the edifice was built in memory of Marathon with the booty obtained on that day.[1] It would then only be after 490 that the erection of the treasury would have been decided on and commenced. Now it is very possible that the work had not been entirely completed, when the menace of the expedition prepared by Xerxes came to interrupt all work of that kind.

Note 1.p.572. Pausanias. X.**-4. Among learned men that have particularly occupied themselves with Delphi, Pomtow is alone in thinking that this edifice was erected between 510 and 500. Furtwangler is not in accord with Homolle in accepting the assertion of Pausanias.

However that may be, these reliefs by the entire character of their execution appear to me rather to come from the art of the 5 th century than that of the 6 th. Their true place seems to me to be at the head of a series of works by which are represented the efforts and style of masters like Critios and Nesiotes, Hegias and Calamis, who between the second Median war and the full flight of the power of Athens, applied themselves as useful precursors of Myron and Phidias, to refine the eyes of the Attic sculptor and to emancipate his hand.

4. Marble Sculpture.--Feminine Type.--Votive Statues.

Of all the monumental sculpture assumed for the numerous edifices built by Pisistratus and his sons, there remain o only very slight fragments, even with the addition of the pediments of Delphi; they do not suffice to inform us as d did for their time the sculptures in soft stone of the most ancient temples of the city, on the movement at Athens of the art of statuary during the second half of the 6 th century. What we are not given by the too rare fragments of t the great enterprises now vanishedwithout return, must be

[illegible]
[illegible]
stones discovered on Feb. 5 and 6, 1886, in the rubbish of
[illegible]
[illegible]
[illegible]
excavations were found at other points of the citadel. This
type is represented today at the museum by 24 statues more
or less well preserved.[1]

[illegible]

The material of all these statues is the same, a marble
from the islands [illegible]
[illegible]
before than was done, when the sculptor [illegible] only soft stone (Figs. 17, 9).[2] All reproduce the same type, that of a
woman with one leg slightly bent forward, ordinarily the
left, [illegible] to walk. One of the arms, [illegible]
[illegible]
as a fold of the drapery, that it lifts. The other arm is
bent at the elbow. The hand on that side holds an offering,
a fruit, a crown, or vial of perfume; here it is pressed
against the breast (Fig. 229); there, now broken, it once stretched
forward and served to present it to the deity. All sorts of
elegance in these images; the body by its elaborated accou-
[illegible]
the sculptor has striven to give it, the neatness of the
care in its arrangements, the ease by which it displays the
the drapery of the richness of the ornaments that flourish
on the mitre crowns and borders.

Note 2.p.-4. See above, Chapter VIII, 9.

That first attracts the attention is the costume with its
apparent complexity and the number of pieces composing it.
Sometimes one and sometimes another of these is lacking on
a certain statue, and even when all are combined on the same
marble, they do not present themselves always in the same
fashion. To recognize them there one must closely examine
[illegible]
tween them from that point of view.[1]

Note 1.p.-73. In this entire description of the costume
[illegible]

demanded from another series better spared by time, and first from that richest of all, that curious series of 14 statues discovered on Feb. 5 and 6, 1886, in the rubbish between the Erechtheum and the north wall of the Acropolis. To those figures that all came from the same trench are added others very similar to the first, that in the course of the excavations were found at other points of the citadel. This type is represented today at the museum by 28 statues more or less well preserved.[1]

Note 1.p.574. Sixth hall of the museum, numbers 670-688.

The material of all these statues is the same, a marble from the islands with a grain more or less fine, on which are laid in places touches of color, more discreetly used here than was done, when the sculptor wrought only soft stone (Pls. IV, V).[2] All reproduce the same type, that of a woman with one leg lightly borne forward, ordinarily the left, standing and ready to walk. One of the arms, most frequently the left, falls along the haunch and its hand seizes a fold of the drapery, that it lifts. The other arm is bent at the elbow. The hand on that side holds an offering, bird, fruit, crown or vial of perfume; here it is pressed against the chest (Fig. 288): there now broken, it projected forward and served to present it to the deity. All aims at elegance in these images; the body by its elongated proportions and slenderness, the face with the expression that the sculptor has striven to give it, the headdress by the care in its arrangements, the pose by which it desires grace, the drapery by the richness of the ornaments that flourish on the middle bands and borders.

Note 2.p.574. See above, Chapter VIII, 8.

What first attracts the attention is the costume with its apparent complexity and the number of pieces composing it. Sometimes one and sometimes another of these is lacking on a certain statue, and even when all are combined on the same marble, they do not present themselves always in the same fashion. To recognize them there one must closely examine all those figures and institute a methodical comparison between them from that point of view.[1]

Note 1.p.576. In this entire description of the costume of the xoanoi, we can only follow while abridging the min-

[illegible]

[illegible]

It is here apparent by the entire character of the dress and the minute care in details, that the sculptor of these [illegible] has not freely employed the drapery, as his successors did later, to emphasize the forms of the body, but that he desired to represent the Athenian woman of his time in her attire for festal days. Now the tunic was for that woman [illegible] [illegible] [illegible] This tunic was usually made of fine linen cloth: [illegible] [illegible]. Fastened on the shoulder and at one side the edges of a rectangular piece of cloth forming the tunic were joined together by an entire series of brooches -- this was the most ancient fashion, -- or like the later custom, by some sewed points. The tunic was always merely the chemise, that left the neck [illegible] to open and was drawn to the waist by a small cord. Falling even to the feet and dragging behind on the ground. This [illegible] [illegible] then necessary to raise the vestment a little. That ordinarily employed one of the hands, which on the outside of the [illegible] which gathered all the folds of the vestment that it could [illegible] dress: this is then the explanation of the gesture that we have mentioned (Fig. 290). Besides the movement is a little different. Between the legs is gathered the superfluous fabric. It forms there a large bunch whose top is held by the hand (Fig. 290). Where this does not fulfil that office, all the great folds of the cotton are collected at the middle [illegible] the feet, the whole being kept in place only by the pressure of [illegible]. This arrangement is further much rarer than that of supporting the tunic by one or both hands.

[illegible] [illegible] [illegible] rence to the polychromy of statues.[1]

Note 1.p.377. See above, p.222-223, Fig. 99.

[illegible]

minute and penetrating study made of them by M. Lechat on the monuments themselves. (Au musee, pp 150-192).

It is here apparent by the entire character of the dress and the minute care in details, that the sculptor of these images has not freely employed the drapery, as his successors did later, to emphasize the forms of the body, but that he desired to represent the Athenian woman of his time in her attire for festal days. Now the tunic was for that woman what the chemise is for our contemporaries, the indispensable vestment, that she laid aside neither while awake nor asleep. This tunic was usually made of fine linen cloth; b but for winter there were also tunics of wool. Whether on the shoulder and at one side the edges of a rectangular piece of cloth forming the tunic were joined together by an entire series of brooches -- this was the most ancient fashion, -- or like the later custom, by some sewed points, the tunic was always merely the chemise, that left the neck quite open and was drawn to the waist by a small cord, falling even to the feet and dragging behind on the ground. This excessive length must have interfered with walking. It was t then necessary to raise the vestment a little. That ordinarily employed one of the hands, which on the outside of the thigh gathered all the folds of the vestment that it could grasp: this is then the explanation of the gesture that we have mentioned (Fig. 289). Besides the movement is a little different. Between the legs is gathered the superfluous fabric. It forms there a large bundle whose top is held by the hand (Fig. 290). Where this does not fulfil that office, all the great folds of the chiton are collected at the middle and piled on each other, then drawn slightly upward to clear the feet, the whole being kept in place only by the pressure of the cord that serves as a girdle (Fig. 291). This arrangement is further much rarer than that of supporting the t tunic by one or both hands.

This chemise was ornamented by embroideries, like those worn today by Albanian peasant women of the suburbs of Athens. We have described this polychrome ornamentation in reference to the polychromy of statues.[1]

Note 1.p.577. See above, p.222-223, Fig. 99.

The chiton had as its principal ornament at its middle, a

[illegible]
taken to press the hand at the side of the tunic. (Pl. ?).
On the rest of the fabric one finds traces of small motives [illegible], like crosses. [illegible]
[illegible]

On certain of these statues is a very marked difference between the appearance of the top and the bottom of the dress [illegible] over the knees are nothing but irregular and dry folds quite far apart, while around the bust are seen numerous parallel grooves, slightly wavy. One would have thought at first that [illegible] vestment concerning which is sometimes a question among authors, but particularly for men, the little or short tunic [illegible] ates, analogous to the vest of sailors or what we term sailter. This was an error of interpretation that did not resist a more careful examination of the monuments.[1] See now it [illegible]

[illegible]

[illegible] 13-59). *Lechat first believed in the little tunic, but not adopted the views of Valkmann. (In Muses, ... -100).*

The tunic was longer than the body, as shows us is the night chemise for infants. The hand raises the bottom and holds it so as to disengage the foot and facilitate walk- but it can also utilize that surplus cloth to drape the bust and keep it warmer. It then seizes the cloth at the left of the haunches and drew upward, that it lowered below the breasts in contact with the skin; this is what the Greeks termed colpos. There were then two thicknesses of cloth at the [illegible]

wide band, ordinarily decorated by a fret, which falls vertically when the tunic remains free, and which on the figures where the hands raise its folds, is curved to leave the abdomen to reach the hand at the side of the thigh. (Pl. V).
On the rest of the fabric one finds traces of small motives scattered, such ar flowers, blue crosses, red and blue stars enclosed within a circle (Pls. IV, V).

On certain of these statues is a very marked difference between the appearance of the top and the bottom of the drapery (Figs. 290,291). No visible girdle. About the legs above the knees are nothing but irregular and dry folds quite far apart, while around the bust are seen numerous parallel grooves, slightly wavy. One would have thought at first that there were two superposed pieces of the female costume, the tunic with its lower part alone visible, above it being a vestment concerning which is sometimes a question among authors, but particularly for men, the little or short tunic. This would have been a sort of knitted plush with large meshes, analogous to the vest of sailors or what we term sweater. This was an error of interpretation that did not resist a more careful examination of the monuments.[1] See how it is agreed today to explain that the sculptor may have taken two such different modes for rendering the drapery on the same figure.

Note 1.p.578. A. Kalkmann first seized the true character of the arrangement represented by the sculptor.(Zur Tracht archaischer Gewandfiguren in Jahrb.d.K.Arch.Inst. 1896.p. 19-52). Lechat first believed in the little chiton, but has adopted the views of Kalkmann.(Au musee, pp158-160).

The tunic was longer than the body, as among us is the night chemise for infants. The hand raises the bottom and holds it so as to desengage the foot and facilitate walking; but it can also utilize that surplus cloth to drape the torso and keep it warmer. It then seized the cloth at the level of the haunches and drew upward, that it lowered below the breadth in contact with the skin; this is what the Greeks termed cholpos. There were then two thicknesses of cloth on the chest. Concealing the cord that enclosed the waist, this fall of the fabric fell below the loins and by the effect even of that breadth floating freely around the body, it

furnished there abundant and straight folds, while at the bottom of the vestment, the surplus cloth formed a mass and extended under the pressure of the thigh and the calf. Perhaps there is another reason for the contrast presented by these two portions of the costume. It appears probable that the linen after being washed, received a preparation analogous to that which Albanians and Greeks now apply to their fustanellas, where these have not given place to European clothing. Either with an iron heated mildly by a fire, or by compressing the linen under the pressure of a very tight cord, they would arrange on the whole of a part of the tunic narrow folds in great number, that remain from one washing to another. We find these artificial folds indicated in more than one monument, for example on the funerary stele of the villa Albani (Fig. 155), and on one of the reliefs of the treasury of Cnidos (Fig. 171). There the preparation appears to have been given to the entire tunic, even to its bottom border. This treatment was reserved by fashion at Athens f for the top of the vestment. That recalls the bosoms with little plaits about the middle of the last century, that d decorated the chemises of persons priding themselves on a careful costume.

There is doubtless something very conventional in the procedure which the Attic sculptor employed to render the same folding of a linen fabric: the artifice is made yet more a apparent by what the chisel has placed there, of systematic affectation and monotonous regularity. In spite of the advance already made, convention plays a great part at about the teme when these statues originated, in the representation of the human figure and particularly in that of the accessories, the drapery and the headdress. Half a century m must still pass away before in the representation of the h hair and the fabric, art has learned to approach nature more nearly.

Statues on which the costume is reduced to the tunic are the exception. For most of them, to this vestment, whose c cut is always the same, is added another comprising a much greater variety of effects, the mantle. As one may recognize by the folds, this is always of wool; it was a great shawl. This shawl must be more or less thick, according to the se-

[illegible]

[illegible]

ment are also dressed according to the garment, they make different ways of draping on their persons. Among all these [illegible] ...ually similar arrangement.. Yet from this point of view [illegible] represents one of the modes then most commonly taken by [illegible]

In some statues the mantle is doubled and placed on the shoulders; it covers the entire back. In front it falls along the sides to the knees, and from top to bottom reve[illegible] the middle of the body. Slits are arranged for passing the arms (fig. [illegible]), thus arranged, the mantle does not result [illegible]

Quite different is the effect given to the himation by the sculptor on some of these figures. The shawl passes acr[illegible] and the body, starting from one shoulder and passing aro[illegible] the opposite armpit. The arm and a part of the chest remain uncovered (fig. IV, V). The vestment is held in place by means of some buttons that join the two edges on the shoulder and the upper arm. The forearm is placed slightly centering the two edges of the cloth, that falls in two [illegible] parts, one against the outside of one leg, and the other going another and a little more in front. The himation is fastened and held only at the top; nothing at the bottom arrests the fall of the fabric. The chest and [illegible] heavy [illegible] are soft and are carved in very fresh relief, well [illegible]ed from the body that they cover. Their regular cal[illegible] is divided in movement of the walk. The upper edge of the shawl always has the appearance of a large and very [illegible] collar. It is necessary for this that the cloth be several times drawn up and folded on itself. The first o[illegible]

[illegible]

and pressed with a hot iron and perhaps stitched together. Doubtless only at the last moment was improvised with th[illegible] [illegible] of the fingers this collar on which the edge of [illegible]

[illegible]

season, and the women did not all wear italways in the same manner. According to their tastes and the fashion of the moment and also perhaps according to the weather, they had d different ways of draping on their persons. Among all these figures there are not two, where the mantle presents an absolutely similar arrangement..Yet from thisspoint of view the images may be separated into two groups, each of which represents one of the modes then most commonly taken by the Athenian women, when she clothed herself in this shawl.

On some statues the mantle is doubled and placed on the shoulders: it covers the entire back. In front it falls a along the sides to the knees, and from top to bottom reveals the middle of the body. Slits are arranged for passing the arms (Fig. 292). Thus arranged, the mantle does not restrict movement; but the sculptured effect is bad. Symmetry is too marked and the folds are very poor.

Quite different is the effect given to the himation by t the sculptor on most of these images. The shawl passes around the body, starting from one shoulder and passing around the opposite armpit. One arm and a part of the chest remain uncovered.(Pls. IV, V). The vestment is held in place by m means of some brooches that hold the two edges on the shoulder and the upper arm. The forearm in rising slightly separates the two edges of the cloth, that falls in two unequal parts, one against the outside of one leg, and the other b being shorter and a little more in front."The himation is fastened and held only at the top: nothing at the bottom a arrests the fall of the fabric. The great and rather heavy folds are soft and are carved in very frank relief, well d detached from the body that they cover, their regular balance is divined in movement of the walk. The upper edge of t the shawl always has the appearance of a large and very thick collar. It is necessary for this that the cloth be several times drawn up and folded on itself. The first brooch on the shoulder really suffices to support that series of folds. Yet one must assume, that they were arranged first and pressed with a hot iron and perhaps stitched together. Doubtless only at the last moment was improvised with the ends of the fingers this collar on which the edge of the cloth turns down and extends in such well arranged waves."[1]

Note 1.p.582. Lechat. Au musee, p.171-172.

On bottom and top, the himation is ornamented by embroidery analogous to the vertical band of the tunic but narrower. The motives vary: frets, lines and dots, a series of squares with five points in cross form at the centres. On the remainder of the mantle, the painter scatters various ornaments, blue crosses, circles and dots, little spots without definite shape. These ornaments seem devised to enliven the ground of the vestment without attracting the eye too much.

"Of all parts of the costume, the himation in Ionian style is that offering most resources to the sculptor. Its large vertical folds, the sinuosities of the bottom outline, the curve formed on the chest by the upper border give both variety and grace to the general appearance. Unlike the chiton, it is no longer fitted closely to the body: it is detached in relief. It has its own independent form. Although it scarcely covers a third of the total surface of the figure, it is so distributed as to make the illusion of its importance. It is almost as much an ornamentation as a vestment. Here is the reason for the delicate preparation required, for those numerous brooches between the shoulder and elbow, for the wavy line, so wisely traced, which forms t the lower border and at top that great collar of folds, often embellished below by fine fluting. To this care for the form is added the coquetry of colored ornaments, of vivid embroideries enclosing the piece of fabric, and which the folds appear to multiply so much, that a band 3/4 inch wide suffices to make the entire vestment magnificent. All that is certainly pleasing to the eye, though a pleasure that slightly feels the labor and shows the care; one finally w wearies of it. The sculptors of the 5 th century will adopt similar apparel for their statues, with less elegant and a broader effect."[2]

Note 2.p.582. Lechat. Au musee, p.178.

On a very small number of statues (only four in all are cited), a last piece is yet added to those already enumerated. It seems that to better cover the neck, shoulders and the upper arms, the women sometimes placed over the himation a second narrower shawl, that for lack of not knowing its true name, it has bben proposed to designate by the term

[illegible]lema, literally "what is cast over," it is perceived [illegible] fragment, rolled around the right elbow (Pl. XII). [illegible] the cither accustomed blew, the Athenian woman found it very well to have recourse to this supplementary vestment; but the sculptor has made proof of taste by usually refusing to take it into account and thus overload his images.

One can judge of the persistence with which the sculptor, seconded by the painter, applied himself to reproduce in t[illegible] [illegible] scrupulous fidelity that he carried into that representati[illegible] this art is frankly realistic, which does not prevent stil[illegible] in certain aspects a very large part for convention. For ex[illegible] ample, see the tunic and have account of what it gives in n[illegible] nature, in life. If it swelled out in front under the coat [illegible] and if behind by yielding to the pressure of the girdle it allowed the curve of the waist to be divined, it fell stra[illegible] [illegible] set with the lower members; it was only in places that [illegible] was accented, as at the coupling of the thighs and the se[illegible] ing of the knees. Now on the statue the fabric acts quite [illegible] of an opaque covering, it passes between the legs and slid[illegible] into all the hollows. It is flat on the thigh. To the back from shoulders to thighs it is moulded to all forms; it wo[illegible] [illegible] not present herself in public as shown by the images where [illegible] has sacrificed everything there to the desire that he fel[illegible] to follow beneath the clothing the lines of the human body, and to present to the eye of the spectator the pleasure of the harmonious curves of its outlines.

[illegible] costume; the same care for drape that never occurs without [illegible] nearly everywhere. The hair is divided in two masses of un[illegible] equal importance. That placed on the front of the head [illegible]

epithlema, literally "what is cast over."It is perceived on a fragment, rolled around the right elbow (Pl. XII). When the bitter north wind blew, the Athenian woman found it very well to have recourse to this supplementary vestment; but the sculptor has made proof of taste by usually refusing to take it into account and thus overload his images.

One can judge of the persistence with which the sculptor, seconded by the painter, applied hemself to reproduce in t the minutest details the female costume of his time. By the scrupulous fidelity that he carried into that representation, this art is frankly realistic, which does not prevent still in certain aspects a very large part for convention. For example, see the tunic and take account of what it gives in n nature, in life. If it swelled out in front under the bosom, and if behind by yielding to the pressure of the girdle it allowed the curve of the waist to be divined, it fell straight below the haunches, having further only a slight contact with the lower members; it was only in places that this was accented, as at the rounding of the thighs and the meeting of the knees. Now on the statue the fabric acts quite otherwise. Far from placing before reentrant parts the role of an opaque covering, it passes between the legs and slips into all the hollows, it is flat on the thigh. In the back from shoulders to thighs it is moulded to all forms; it would be termed wet drapery. The Athenian woman certainly did not present herself in public as shown by the images where she seems nude and swaddled (Fig.293, Pl.IV). The artist h has sacrificed everything there to the desire that he felt to follow beneath the clothing the lines of the human body, and to present to the eye of the spectator the pleasure of the harmonious curves of its outlines.

On all those statues, the headdress bears the marks of the taste that we have seen controls the arrangement of the costume; the same care for grace that never occurs without some affectation. The same general arrangement is found nearly everywhere. The hair is divided in two masses of unequal importance. That placed on the front of the head commences by being distributed and arranged in very different fashions around the brow and then passing behind the ears is divided in long tresses, finally being brought over the

shoulders and at each side of the chest. The rest of the h hair falls freely from the top of the head and extends over the back.

The plaits that fall on the shoulders and bosom are always three or four in number at each side. They are placed with a marked care for symmetry. Behind, the mass of the hair is ordinarily formed by juxtaposition of numerous tresses closely against each other without any intervals between them. (Pl.IV). Sometimes there is no appearance of tresses. The surface is striated by fine wavy lines, that seem to retain the traces of the passage of the comb. In both cases the outline of this mass forms a rectangle more or less elongated, with sensibly parallel sides.

On most statues, this coiffure is complicated by a sort of diadem, that seems to have been made of a band of felt or of leather on which was laid a sheet of gold. This is what it is a habit to call the stephane, literally "the crown." Placed on the top of the head, the stephane divided the hair. Behind its circle the hair extended on the nape in falling plaits: in front with the variety of their ornamentation, they enclosed the brows. There "on the narrow space extending from one temple to the other, the sculptor -- I was going to say the hairdresser -- displays all the skill of his hand. The simplest arrangement consists in dividing the hair in the middle by a parting and making two bands more or less thick, with waves more or less hollowed, which after shading the brow and the tops of the cheeks, p pass behind the ears to form the tresses that fall in front."[1] (Fig. 294): but this procedure seeed too simple. The parting is almost always suppressed, and the hair either forms only a single band, or is placed in several rows, extending from one ear to the other their uninterrupted waves. Sometimes two bands are superposed (Fig. 289), or the top of the face is enclosed by a thick band of hair with the appearance of a sort of turban.(Fig. 291). There are also coiffures much more complicated: in that respect "all yield to a marble of which it may be said that the capillary art applied to sculpture has never produced a second masterpiece comparable to this (Fig. 295). Between the diadem and the brow the hair descends in fine and close waves: it is separated into 24

tresses, whose ends recurve and enter themselves like two inverted interrogation marks. Below appear other shorter plaits, also finely wavy, uncurled and raised at the ends. This refined elegance continues in the long twisted tresses that fall in front, hollowed by fine helical lines in perfect precision. Grecian women of the 6 th century that desired to ornament their brows with these thin and fragile marvels must first keep their hair quite short in front, t then dividing it with the comb into a quantity of equal small tresses, finally treating them with the curling iron, and that required much time, patience and cosmetics." 2

Note 1.p.588. Lechat. Au musee. p. 200.

Note 2.p.588. The same. p.203-204.

It must indeed be admitted, that these coiffures were not a pure product of the caprice of the artists. The Greeks of Ionia in imitation of the Asian peoples, their neighbors, and the Greeks of Athens in imitation of their Ionian conquerors, in the first time devoted much care to the arrangement of their coiffure, even more than they devoted to their costume. In this part of his work, then again from the reality the sculptor required his models: but here also, as in the rendering that he gave of the clothing, he could not h help altering that nature which he pretended to copy. That did not offer him in the originals by which he was inspired ta the almost geometrical regularity that he imposed everywhere on the female coiffure, those entirely parallel waves of a band or those falls of tresses, those plaits exactly parallel to each other both by their dimensions and by the curves that they described. Such a rigorous symmetry badly suits the representation of a material characterized by its soft suppleness, by the docility with which it bends to take under the finger that plays with it, forms whose fragele stability always remains at the mercy of an abrupt movement of the body or of a strong puff of wind. The sculptor sinned there by the care for perfection that fell into minutiae. While noting this defect, one cannot refuse to recognize that this artist knew how to derive from the coiffure a very happy part for the general decoration of his statues." The rather formal coquetry of the tresses and curled locks of the hair well complete the effect of the pleasing folds of

the clothing, although somewhat too regular: it corresponds exactly to the erect pose and the affected gracefulness of these figures, to their slightly awkward attitudes." [1]

Note 1.p.590. Lechat. Au musee, p.205.

This diversity that we have here found everywhere in costume and coiffure, we shall find again, and perhaps even more marked, in the fines of the face. Doubtless, certain of these figures sufficiently resemble each other in this matter, that one can form them into distinct groups: [2] but in each of them the differences between the figures are sufficiently visible, for it to be evident that the authors of these images are never compelled to reproduce a type either by custom or by religion.

Note 2.p.590. See in Lechat the chapter entitled:- Etude comparative de quelques sculptures en marbre. Essais de groupements. (Au musee, p. 298-392).

In a first group can be placed the statues that appear m most ancient. Those in which the sculptor has tried to animate the face with more good will than success, to place t thereon the charm of life. For that purpose he has raised the corners of the mouth, wrinkled the cheeks, elevated toward the temples the outer angles of the eyes (Pl. V, Figs. 289, 290, 291, 293, 295). All the muscles of the face are thus slightly contracted, and what would be a smila risks being almost grimace. On the same images is noted the heaviness of the nose and the sharp projection of the chin. (Fig. 296).

The sculptor has modified by degrees his style and his c conception of beauty. For example, here is a head that may be regarded as the last term of a series, of that strongly marked by the stamp of archaism, of its conventions and endeavors. certain traits still connect it to the images that we have already reproduced: it adheres to those by the fashion of treating the hair, by the thin and straight eyebrows that seem to compress the eyeball, by the form of the nose, that was very prominent at the end, and by the very distinct indication of the breasts. The mouth is still slightly raised at the corners; the chin is projecting and strong. On t the other hand, the eyes are no longer oblique at all, and very little would be necessary for the smile of the lips to

entirely disappear (Fig. 297). On the

On the contrary, one feels himself in presence of a truly new type with the statue called the chorus of Euthydicos, because as we learn from the inscription on the base, the statue was consecrated by an Athenian of that name (Fig. 298). Here tae face is broad and round with full cheeks and a chin almost square. No bridled lips. The mouth is straight and as if in repose. The eyes are long and well cue. The nose with clearly indicated nostrils is firm in design. Abundant hair encloses and contracts the brow, which it borders by a beautiful line of shadow: but the coiffure is more sigply disposed here, than on most of these marbles. Its sculptor has returned to the middle parting which separates into two masses the waves of the bands. All that gives an entirety impressed by a calm and severe grace, marvellously suited to a votive statue, to the pious worshipper of the great goddess of Athens (Fig. 299). About the year 500, rather after than before, must have been execured this statue.

The artist of the time required time and many successive attempts to find the formula for the pure serenity by which this head almost rivals the beaueiful works of the 5 th century. Some existing monuments allow one to follow the trace of that effort. At a certain time it was perceived that men followed the wrong course. They desired to efface this smile that even went to distorsion of the features: but in seeking the expression of religious meditation, they passed the aim. There is a certain image on which the lips are made straight and are pressed forward, actually pouting (Fig. 300). Something of this defect is again on the head that we have admired. A slight projection of the upper lip gives it a slightly pouting expression.

Between the two groups so constituted and nearer the second than the first, it is proper to place the only one of all these statues that is signed, and which stands in the museum of the Acropolis on the base on which is read the inscription, whose importance we have indicated: it is larger than any of its sisters, 7,7 ft. in height. At first sight it is evident that the statue is the work of a very skilful sculptor (Pl.II). One first admires the ease of its pose, ihs ample forms, more robust than slender, and the

beautifulexecution of the fabric. Placed on both shoulders, the mantle falls straight in front in two unequal masses to the knee on one side and to the haunch on the other. Near the neck it allows the under garment to be seen, the long linen tunic, and this reappears on the lower part of the body pressed against the members, whose outlines and movement are shown beneath the delicate tissue. There is a happy contrast between the broad folds of the himation in which are sunk grooves filled with shadow, and the light folds of the chiton indicated by a stroke of the chisel that has only scratched the marble. That entire arrangement is evidence of a very sure taste and great manual skill; but the head is inferior to the drapery. One divines that the face was calm and serious, though the mutilations that have removed the nose and the mouth; but why the entirety retains a slightly archaic appearance is by the regularity of the tresses, that rise above the brow and below the band which passes around the head; it is the stiffness of the four plaits, l like thongs of leather, that are detached at nearly the level of the ears and hang before both shoulders. The eyes still have some obliquity; the ears are flat and of quite summary execution. One also feels the experiments of an art w which does not yet know all its resources in a borrowing of that the sculptor has made from the methods of the bronzeworkers. Instead of being sculptured in marble and painted according to custom, the eyeball was formed of glass paste, set in a shell of metal, whose feathered edges imitate eyelashes. The clothing was colored in the same measure and a after the same principle as on the other figures of this s series.[1] Metal pendants seem to have been attached to the ears.

Note 1.p.594. On the details of this polychromy, see the indications of Wolters' in the drawings of Gillieron in the text added to pl. 58 of Vol. I of Antike Denkmaler.

From one end to the other of the series of the female figures of the Acropolis, in the construction and expression of the face as well as in the costume and the coiffure, there is a variety truly surprising, and this variety does not alone result from the progressive evolution of taste. In w works frankly archaic, it is no less evident than in the

monuments of the period when art aspires to a new ideal. T The examination of the statues collected in this hall arouses memories and causes comparisons that transport the spirit of the spectator into most different countries and cause h him to pass over several centuries at a bound. A certain head with the thick hair that shades its temples, its large and short nose, its projecting breasts and fleshy lips, makes him think vaguely of Africa (Fig. 291). Before it, I h heard a visitor to the museum exclaim that it resembled a negress. He exaggerated: but its appearance is no less very unexpected and unusual. What recalls the fragment in which we recognized the hand of a sculptor of Samos are many images of saints placed under the porches of our Romanesque churches (Fig. 121). In some parts, on the nude as on the hair and the drapery, the modeling is simplified to excess and the countenance has the same slightly sad coldness, not without a certain distinction. Among these effigies are others that make one think of the madonnas of Mino da Fiesole and of Desiderio da Settegnano (Figs. 289,290,293,301). Such is particularly the case of a statue, that not having been found in the trench from which came most of these images, no less has all the rights to occupy a place of honor in t the hall of the museum (Fig. 302, Pl. XIII). See how it is described with an excited tenderness by one of those, who had the pleasure in 1888 of seeing it leave the earth before the western facade of the Parthenon. He commences by emphasizing the perfection of the work and the marvellous delicacy of the modeling: "but," says he, "this plascte skill is only revealed when closely observed: at a few paces the details are no longer distinguished. The statue further loses nothing by being seen farther away; one then perceives the expression of the face, which is ravishing and forms its o originality. The mouth has a slight smile, that is felt r rather than seen, which floats on the lips, only illumining the countenance without brightening it, and that entirely internal smile is not completely in harmony with the modest calm of the lowered eyes, half veiled by the lashes. The cheeks are cut with so pure a chisel, delicious in youth, fresh and candid, also seem to participate in that gathered sweetness of the mouth and of the looks. From all that results

[illegible]

[illegible]

[illegible]

[illegible] Scott. [illegible] pages, p. [illegible]

[illegible]

[illegible] the quality of motherly beauty. If the character of t[illegible] the faces thus change from one marble to another, there is [illegible] [illegible] those are short and round.

One question necessarily presents itself at the close of [illegible]

These statues were mostly exhumed in the immediate vicin- ity of the ancient temple of Athena Polias. The first idea was that they were as many images of Athena, dedicated [illegible] the piety and richest citizens of Attica, images that only differed by their importance and the material of which they were made, from the figures in bronze and in terra cotta [illegible] found in great number on the Acropolis; but in the entire series of these statues, you have sought in vain for any a[illegible] attribute pertaining to the goddess. Whenever there is a [illegible] in their hands, all indicate the offerings brought by a [illegible] ones to the deity. Such are the [illegible] and the [illegible] form of a marble only lacking the head (Fig. [illegible]). [illegible] hint, it is assumed that about this time art had not yet [illegible] Athena. The assertion is only true in a certain measure; [illegible] of classical art, in the head of Athena of the pediment of the ancient temple [illegible] by the sculptors also varies as capriciously as they [illegible] it from one statue to the other. The faces of certain sta[illegible] who have to count on the chances of conditions and of [illegible]

in the entire countenance an exquisite and penetrating charm, and a quality entirely rare in archaic sculpture." [1]

Note 1.p.596. Lechat. Au musee, p. 284-285.

On statues whose execution seems more advanced, the heads and bodies no longer have the same juvenile freshness. By the width of the features and that of the chest it is believed that the sculptor has no longer taken the virgins of Athens as models, but that he has rather endeavored to render the nobility of matronly beauty. If the character of t the faces thus change from one marble to another, there is no less diversity in the form of the heads. Some of them are much elongated from behind forwards. On the contrary, others are short and round.

One question necessarily presents itself at the close of this study. What do all these figures represent? The most different opinions have been expressed on this subject.[2] These statues were mostly exhumed in the immediate vicinity of the ancient temple of Athena Polias. The first idea was that they were as many images of Athena, dedicated by the piety and richest citizens of Attica, images that only differed by their importance and the material of which they were made, from the figures in bronze and in terra cotta f found in great number on the Acropolis: but in the entire series of these statues, men have sought in vain for any a attribute pertaining to the goddess. Nowhere is a helmet or egis. Where time has spared the objects that the women held in their hands, all indicate the offerings brought by a devotee to the deity. Such are the crown and the phial of perfume on a marble only lacking the head (Fig. 298). To forestall another objection that also presents itself to the mind, it is assumed that about that time art had not yet fixed the countenance typical of the august protectress of Athens. The assertion is only true in a certain measure: o one feels that already this type is sketched, such as known by classical art, in the head of Athena of the pediment of the ancient temple: but however that may be, one will have difficulty in admitting that the face given to the goddess by the sculptors also varied as capriciously as they made it from one statue to the other. The faces of mortals alone, who have to count on the changes of conditions and of age,

[illegible]

[illegible] of [illegible].

[illegible]

[illegible]

to which we [illegible] is that which he presented in 1890, not

[illegible]

[illegible]

[illegible]

accepted it.

In default of Athena, it has been desired to see here the officials of her worship. These young women would be either the virgin arrephoroi, who wrought the embroideries of the veil of the goddess, or priestesses of Athena Polias; now we know from Pausanias and the inscriptions, that these priestesses in the 4 th century and even later ordinarily consecrated their statues near the temple; other texts attest that it was the same at that epoch for the young girls that had the honor of serving the arrephoroi.[1] Nothing authorizes us to affirm that this custom did not already exist in the 6 th century; yet one could scarcely recognize in all the statues women shown to us by the statues, children of 7 to 11 years of age, like the arrephoroi. It is also stated that these were rather titular priestesses; but this hypothesis also has its difficulties. The priestess of Athena Polias was one for life; now without taking into account marbles that could have disappeared, we have the remains of some 40 statues; but is it admissible that during this brief period of 50 to 60 years at most, this function changed so frequently as its incumbent?

1. [illegible]

It may then be, that among these images, some may be the priestesses of Athena; but this character cannot be ascribed [illegible],
that accompany the two sole statues that it has been possible to replace on their bases. In neither of these texts is inscribed beside a female figure, the name of a woman. On the first is nothing but the name of the giver, Eutychides, son of Naukleros.[2] The second also indicates the [illegible]
Antenor; it adds to this mention "a tithe levied on [illegible]

comprise such diversity of lines and expression.

Note 2.p.596. All these opinions have been stated and discussed by Lechat (Au musee, p.265-278), the interpretation to which we adhere is that which he presented in 1890, not without some appearance of hesitation, and which he very f firmly maintains today. Furstwängler (Meisterwerke,p.175, note 2) and Conze (Altattische Kunst,p.23-24) have fully accepted it.

In default of Athena, it has been desired to see here the officiants of her worship. These young women would be either the virgin errephores,who wrought the embroideries of the veil of the goddess, or priestesses of Athena Polias; now we know from Pausanias and the inscriptions, that those priestesses in the 4 th century and even later ordinarily consecrated their statues near the temple; other texts attest that it was the same at that epoch for the young girls that had the honor of serving the errephorie.1 Nothing authorizes us to affirm that this custom did not already exist in the 6 th century; yet one could scarcely recognize in all these mature women shown to us by the statues, children of 7 to 11 years of age like the errephores. It is also stated that these were rather titular priestesses; but this hypothesis also has its difficulties. The priesthood of Athena Polias was one for life; now without taking into account marbles that could have disappeared, we have the remains of some 40 statues; but is it admissible that during this brief period of 60 to 80 years at most, this function changed so frequently as its incumbent?

Note 1.p.598. Pausanias. II. 17-3; Löwy. Inschriften griechische Bildhauer. 116, 117.

It may then be, that among these images, some may be those priestesses of Athena; but that character cannot be attributed to all. This is what the inscriptions tend to prove, t that accompany the two sole statues that it has been possible to replace on their bases. In neither of these texts i inscribed beneath a female figure appears the name of a woman. On the first is nothing but the name of the giver, Euthydicos, son of Thaliarchos.[2] The second also indicates the name of the giver, Nearchos, and the name of the artist, A Antenor;[3] it adds to this mention "a tithe levied on the

[illegible] of the labours of the [illegible].

[illegible] Vol. II. 1897. p.219-221.

[illegible]

If it be supposed that [illegible], had alone not survived, it would have seemed natural to assume that this were once a statue of Athena; but the statue evidently is not defined by any of the attributes by which the goddess of Paros is recognized. On the other hand, if statues and pedestals designed to perpetuate the memory of a priestess by which the city had honored their family, it seems that they would not have failed to inscribe upon base the name of the person who had been invested with the priesthood. If neither priestesses nor goddesses, what then are these statues? In our opinion, here is the hypothesis by which is best explained this class, that has been found in so many localities, as well as on the Acropolis of Athens as at Delphi, at Eleusis and also on the sites of other sanctuaries. That statues of this type had no personality, so to speak: "it was [illegible] testimonial of the devotion of a man without precise signification. To a goddess who accepted as offerings of her [illegible] not only women or young girls, could not one offer [illegible] at the same time as her own image. [illegible], this former should not [illegible] continually increased, who multiplied [illegible] the beautiful female figures that the sculptors excelled in cutting in marble, and the vogue of which for a certain time in the 6th century extended in all Grecian islands and in Attica, were they not to rejoice the eyes of the deity, as they pleased the eyes of men, and ought one to be surprised that the [illegible], [illegible] ence, without troubling the least in the world of making an exact image of a woman? In brief, the imprecision in which we are as to the name to be given to most of these statues, does not this come from the fact, that the [illegible] themselves had no particular name, for when they were simply works of art without special purpose, created only to embellish the vicinity of the temple?"[1]

results of the labors of the dedicator.

Note 2.p.598. Winter (Zur altattischen Kunst,p.220, Jahrb. Vol. II. 1887. p.219-237).

Note 3.p.598. C. I. Att. IV. 373.[91]

If as occurred for many other marbles, the inscription a alone had survived, it would have appeared natural to assume that this base bore a statue of Athena: but the statue exists and is not defined by any of the attributes by which the daughter of Zeus is recognized. On the other hand, if Euthydicos and Nearchos desired to perpetuate the memory of a c choice by which the city had honored their family, it seems that they would not have failed to inscribe here the name of the woman that had been invested with the priesthood. If neither goddesses nor priestesses, what then are these statues? In our opinion, here is the hypothesis by which is best explained this theme, that has been found in so many replicas, as well on the Acropolis of Athens as at Delos, at Eleusis and also on the sites of other sanctuaries. That statues of this type had no personality, so to speak: "it was neither a mortal nor a deity, nothing more than a material testimonial of the devotion of a man without precise signification. To a goddess who accepted as ministers of her worship only women or young girls, could not one offer anonymous servants at the same time as her own image, stone worshippers, that formed around her for her pleasure a court continually increased, who multiplied before her their unchangeable homage? The beautiful female figures that Ionian sculptors excelled in cutting in marble, and the vogue of which at a certain time in the 6 th century extended in all Grecian islands and in Attica, were they not to rejoice the eyes of the deity, is they pleased the eyes of men, and ought one to be surprised henceforth that the dechatai, humble or magnificent, were discharged in this form by preference, without thinking the least in the world of making the exact image of a woman? In brief, the indecision in which we are as to the name to be given to many of these archaic statues, does not this come from the fact, that the ancients themselves had no particular name, for whom they were simply works of art without special purpose, created only to embellish the vicinity of the temple?"[1]

[illegible] 975-978.

[illegible] easily seizes the re-

[illegible]

of figures on the lines and the expression of the face, a

[illegible]

execution; there are marbles which seem entirely contempora-

[illegible]

way. From the moment that a goddess is not in question, how-
ever marked are these differences, they are not surprising
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by the statues of athletes dating from the 6 th century, t
that have come to us either as originals or as copies. The

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sence of a certain age, a pugilist, wrestler or runner. It

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name of a certain victor engraved on the plinth.

The diversity that has struck us is explained by the acti-
[illegible] that then animated Attic art, and by the tendencies that
appeared in it. The impression left by the series of xoanai
or young girls of the Acropolis is that of a living and fr-

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[illegible]ty sometimes merely arrives at technics. Another, desiring
to give the face a serious air, has made it frowning and

[illegible]

Note 1.p.600. Lechat. Au musee, p. 275-276.

As soon as one adopts this view, he easily seizes the reason for the extreme variety presented in the entire series of figures by the lines and the expression of the face, a diversity that is not entirely due to the progress of the execution: there are marbles which seem entirely contemporaneous, and that however scarcely resemble each other in that way. From the moment that a goddess is not in question, however marked are these differences, they are not surprising to us: but it does not follow that these figures may be portraits. By the tenor of the dedications it seems that most of them are anonymous: but had we read names of women on t the bases, we should not be authorized to believe that in chiseling these marbles, the sculptor of the 6 th century intended an individual resemblance. Much time would pass away before the sculptor had that ambition. This is proved by the statues of athletes dating from the 6 th century, t that have come to us either as originals or as copies. The type always retains something impersonal: it is that of the ephebe of a certain age, a pugilist, wrestler or runner. If the statue has a portrait character, this is only in the n name of a certain victor engraved on the plinth.

The diversity that has struck us is explained by the spirit that then animated Attic art, and by the tendencies that appeared in it. The impression left by the series of xoanai or young girls of the Acropolis is that of a living and fruitful anarchy. One feels everywhere the frank and free effort of a sense of form and of a taste no longer satisfied by the commonplaces of the traditional types, and which aspires to create them anew, whose traits will be supplied by the direct observation of nature: but to direct that effort is no master,whose authority is imposed. This nature by which all pretend to be inspired, each interprets at his pleasure: there are proposed in the course of 50 or 60 years almost as many different treatments as there are sculptors. The bold independence of these experiments is not always r rewarded by success. An artist that starts in quest of beauty sometimes merely arrives at technics. Another, desiring to give the face a serious air, has made it frowning and c cross: but everywhere, as well before defective as before

more successful figures, one feels himself in presence of an art in movement and in labor, an art that aspires with ardor and progress. When one seeks thus in all sincerity, he always ends in finding.

The sculptors that employed themselves in treating this theme have all had time to repeat their attempts and to extend points in several directions. This type must have begun by being in favor from the first years of the 6 th century, and have remained in fashion until the Median wars. It was already as a study when soft stone yet prevailed; we know this by a statue of tufa found on the Acropolis, that can be taken as the head of the series (Fig. 85). The same attitude as in the images studied above; the costume as there made of the same pieces' only by reason of the defects of the material, the rendering of the coiffure and that of the drapery are simplified much more than in marble. Even after the coming of marble, the first statues of this type still retained something of the appearance of the xoanon. For example, here is one of those images having the most ancient appearance (Fig. 303). No himation whose fabric encloses t the torso with grace and is draped in folds. No vestment other than a tunic held by the belt, falling straight to the feet. The bust is quite alive. The bosom is shown under the dress; but all the lower part of the body is only a sort of rigid pier, that recalls the rude ex-votos dedicated to Artemis by Nicandra of Naxos (Fig. 82). Men did not delay to free themselves from the imitation of the old idols; when foreign maseers came to finish the technical education of the image-makers of Athens, each year the faces of the statues are seen to be illumined, their members are more supple and the drapery gives more value by its bends and falls to the forms that it envelops. While adhering to certain conventions (almost all these statues yet step off from the left foot), statuary about the end of the century comes to derive from this theme in which it delights, all the results suited to it; it employs this to fix in the marble the durable image of the most perfect examples of female beauey, that the girls of Athens offer to the eyes of the artist, and it decorates them,,according to the example of its models, by the most happy arrangements of the coiffure and costume, that an

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[illegible]

We can only propose to ourselves here to give a general [illegible]

[illegible], we have [illegible] ils, most still possess their interest. Thus in treating t[illegible] the costume, we have not spoken of the shoes. This omission [illegible] were various [illegible] sandles, and by great [illegible] of [illegible], [illegible] their [illegible].[1]

Note 1.o.60?. particularly at the second occupation of a[illegible] tico by the Persians the destruction appears to have been [illegible]

[illegible]

[illegible] that still rest on their feet. One of them is shod with al[illegible] loops with original [illegible], whose red color is surprisingly preserved, and takes them [illegible] the modern shoes of the Greek peasants (Fig. 201). This is an exception. On the statue of Antenor, the foot remained bare (Pl. 77). When [illegible] on the [illegible], sometimes by a slight relief and sometimes of a simple stroke of the brush.[1] If the sculptor has thus generally always left the foot uncovered, this is because he was particularly anxious to carry a more precision into the execution of this part. The hands are generally mediocre and slightly neglected, but the feet are perfect. "Nowhere have the archaic masters succeeded as well in the representation [illegible] [illegible] it is an exquisite elegance, that it does not always open[illegible] [illegible] the instep is finely arched; the toes are nervous and [illegible] [illegible] the second being a little longer, which forms a more pronounced [illegible] at the end of the foot, the last joint of each toe is slightly raised and nervous. It is impossible to find a outline more [illegible] and more seductive shape. [illegible]

Note 1.o.60?. There have been found in the Museum [illegible]

already knowing coquetry has imagined to render more delicious the grace of movement and the harmony of the lines.

We can only propose to ourselves here to give a general idea of the meaning and character of the figures of this series. We have been compelled not to stop for many details, that still possess their interest. Thus in treating t the costume, we have not spoken of the shoes. This omission explains itself: the lower part of nearly all these statues is now wanting. All, so to speak, have been broken below the knees. As Herodotus indicates, one divines that the invaders were furious against these marbles, and by great blows of axes and hammers, threw them down from their pedestals.[1].

Note 1.p.603. Particularly at the second occupation of Attica by the Persians the destruction appears to have been systematic, in a manner to leave neither walls nor statues standing, that rose above the ground. (Herodotus.IX,13).

There is scarcely more than one or two of these statues that still rest on their feet. One of them is shod with slippers with pointed toes, whose red color is surprisingly preserved, and makes them resemble the modern shoes of the Greek peasants (Fig. 291). This is an exception. On the statue of Antenor, the foot remained nude (Pl. II). When they were shod, this was only with sandals with straps indicated on the marble, sometimes by a slight relief and sometimes by a simple stroke of the brush.[1] If the sculptor has thus nearly always left the foot uncovered, this is because he very particularly adheres to carrying a rare precision into the execution of this bit. The hands are generally mediocre and slightly neglected, but the feet are perfect."Nowhere have the archaic masters succeeded as well in the representation of minute details. They have followed nature, but while giving it an exquisite elegance, that it does not always present. The instep is finely arched: the toes are nervous and slender with true grace; the two first toes are separated, the second being a little longer, which forms a more pronounced arc at the end of the foot, the last joint of each toe is slightly raised and recurved. It is impossible to find a modeling more sprightly and more seductive charm, c combined with scrupulous observation of the reality (Fig. 293).[2]

Note 1.p.604. There have been found in the rubbish many

separate and unmatched feet.

Note 2.p.604. Lechat. Au musee, p. 194.

We have stated the investigations of the costume on these figures. Especially on its pleasing arrangement as well as on the variety of its tones and its ornaments, that the sculptor counted on for pleasing the eyes. He only gave the jewels a secondary part in the discreet sobriety of this ornamentation.

The most apparent was the stephane with its facing of metal, which decorated inlays and reliefs (Figs. 296,304). On the statue by Antenor it is still seen to be decorated by bronze leaves, formerly gilded (Pl. II). After the stephane, the jewels that attracted the most attention were the pendants of the ears. Sometimes attached in metal, they are most frequently cut on the marble itself (Pl. IV,Fig. 295). They have then the form of a thick and broad round covering the lobe of the entire ear: the face has blue and red rays: its edge is also painted. The necklace is sometimes represented in lines of color: but on many statues it can no longer be traced. In a single case it is cut in the marble itself. S Sometimes it was of met.l and was fastened to the neck by means of thin wires, that were fixed in holes made for the purpose. Further, no statue on the Acropolis bears that great double necklace with pendants, that we have found on Cypriote statues, and which is seen on one of the Delian statues of the most recent type.[1] It seems that taste at Athens required more simplicity. The bracelet is often merely a s simple circle, thick and round and colored blue. Where it seems to be lacking, one may suppose that it was represented by a band of color, now effaced.

Note 1.p.605. Histoire de l'Art. Vol. III. Figs. 368,384. B.C.H.Vol.XIII, Pl. VII.

The archaic statues of the Acropolis, whether representing male or female persons or sphynxes, chiefly have a singular appendage over the head.[1] This was a rod of bronze or sometimes of iron, fixed in a hole pierced at the top of the h head. The rod is more or less twisted or broken at the end, and has remained in place on some statues (Fig. 305). Where it has disappeared, the hole remains and proves the former presence of the same peculiarity elsewhere noted on statues

of Athens, Eleusis, [illegible], Delos, is the [illegible] of [illegible].
A question suggests itself, to know whether this rod fulfill- alone the purpose in view by which the heads are provided with this strange accessory.

note 1.p.606. Lechat. Au musee, p.215-217.

note 2.p.606. Lechat. Au musee, p.215, note 1; Dictionnaire of Daremberg & Saglio, article [illegible] by Lechat.

Different hypotheses have been proposed on that subject, but none seems convincing. The true explanation is suggested by a line of Aristophanes in the Birds. [illegible] the chorus [illegible] that judges of the [illegible] grant them the victory, if their verdict be favorable, [illegible] say at last, "if you pronounce against us, you will have to wear a crescent on your heads like statues; if one of you is not provided with a half moon and has a very white mantle, birds of prey will soil it with their droppings."[4]

note 3.p.606. See Fouquet, Monuments de l'art antique; T.Pl [illegible]

note 4.p.606. Aristophanes, Birds, verses 1114-1117, Petersen. Athen. Mitt. vol. XIV, p.233-239.

With the sacrifices offered there, the great sanctuaries of Greece attracted birds of prey, carrion crows, kites, [illegible], eagles and vultures. These birds by their droppings everywhere were a nuisance to those that had the care of the temple and its surroundings: it was necessary to drive them away without killing them. The youthful Ion in the tragedy of Euripides bearing his name, threatens to frighten by the noise of his arrows the winged tribe that descends from [illegible] and which "soil the sacred offerings." These offerings were especially statues. That the heads of these statues might not become the ordinary roost of these [illegible] visitors, it was imagined to fit them with accessories, which should prevent them from resting there, and these explain the verses of Aristophanes, since in his time this accessory had the form of a crescent set on a metal rod; but if in the 5 th century the custom was already established by taking that precaution, it seems to be that the [illegible] for that purpose did not have the same

of Athens, Eleusis, Ptoion, Delos, in the museum of Lyons, etc.[2] A question apears at once, to know whether this rod fulfilled alone the purpose in view to which the image was provided with this strange accessory.

Note 1.p.606. Lechat. Au musee, p.215-226.

Note 2.p.606. Lechat. Au musee, p.215, note 1; Dictionnaire of Daremberg & Saglio, Article Meniskos by Lechat.

Different hypotheses have been proposed on that subject;[3] but onne bears examination. The true explanation is suggested by a joke of Aristophanes in the comedy of the Birds. T Those composing the churus demand that judges of the competion award them the victory. If their verdict be favorable, they promise those judges all sorts of benefits; "but," then say at last,"if you pronounce against us, you will have to wear a crescent on your heads like statues: if one of you is not provided with a half moon and has a very white mantle, birds of prey will soil it with their droppings."[4]

Note 3.p.606. See Rayet, Monuments de l'art antique; I,Pl. XVIII, p.3, Cavvadias. Ephemeris. 1886. p. 75; Studniczo. Jahrb.vol. II, p. 141, Aristophanes, Birds, verses 114-117.

Note 4.p.606. Aristophanes, Birds, verses 114-117, Petersen. Athen.Mitt.vol. XIV,p.233-239.

With the sacrifices offered there, the great sanctuaries of Greece attracted birds of prey, carrion crows, kites, h hawks, eagles and vultures. These birds by their droppings everywhere were a nuisance to those that had the care of t the temple and its surroundings; it was necessary to drive them away without killing them. The youthful Ion in the tragedy of Euripides bearing his name, prepares to frighten by the noise of his arrows the winged tribe that descends from Parnassus at sunrise, and which "soil the sacred offerings." Those offerings were especially statues. That the tops of the heads of these statues might not become the ordinary roost of those troublesome visitors, it was imagined to fit there an apparatus, which should prevent them from resting there, and there results the verse of Aristophanes, since in his time this apparatus had the form of a crescent set on a metal rod; but if in the 6 th century the custom was already established by taking that precaueion, it seems to me that the apparatus for that purpose did not have the same form." The only two rods that remain complete do not seem

form." The only two rods that remain complete do not seem to have ever served to bear any object whatever, the end is slightly flattened and no trace is seen of a screw or of a solder, thus no trace of the addition of a plate of any kind, either of metal or of wood."[1] What has put us on the way are two verses of a satire of Horace, where it is a question of a reed erected on the head of a statue of Priapus, that prevents the birds from taking it as a perch.[2] The metal rod placed in the same fashion in the hair of our chorus, then on the Acropolis plays the same part as the dry stick which surmounted the brow of Priapus in the gardens of Mecenas at Rome. A large bird could not place himself on the point and would only find free the slopes of the head, on which it w was impossible for him to remain, or at least o stay without effort and trouble, that would cause him to decide quickly to seek a more convenient place elsewhere.

Note 5.p.606. Euripides. Ion. Verses 102-180.

Note 1.p.607. Lechat. Au musee. p.223.

Note 2.p.607. Horace. Satires. I, VIII, 6-7. See the same, verses 37-38. Trendelenberg first made this comparison.(Arch. Anz.1898.p.230).

We do not represent ourselves as not being slightly shocked by all these statues furnished with points like the lightning rods on our edifices. We freely say that the remedy was worse than the evil. To comprehend the part taken by the dedicators of these images, it must be recalled that these ex-votos were sacred objects, the property of the god, and that care must be taken of them like the temple. It was of little importance to the devotees whether the means employed had a pleasing effect to men, from the time that piety was the object, and that the god must be satisfied."[1] It further seems that taste became more compulsory and silenced religious scruples. Even in the 6 th century, this custom admitted of exceptions; on about one fifth of the statues obtained from the recent excavations there is no trace of the insertion of any rod whatever. Later, in adapting this type of crescent to which Aristophanes alludes, men seem occupied in giving to the display an appearance more elegant and more pleasing to the eye; but even when the appendage for protection has taken this form, it does not appear to hav long

persisted in use. Among the works of statuary later than the 5 th century, one will scarcely find two or three that pres- ent on the top of the head the characteristic hole intended to receive the stem of the "meniskos."

Note 1.S.408. [illegible]

5. Feminine Type in the Image of the Divinity.

From the votive figures, we have desired to demand at the very first, how the Attic sculptors of the 6 th century had interpreted and rendered the beauty of woman; their rich ser- ies rather than any other enables the historian to follow as if step by step the progress of art. But the statuary as he felt himself more a master of the human figure, more im- peratively experienced the need of elaborating a higher and- antique; he desired to create images that would express the idea that his people formed of the supreme powers, and venerated as inhabitants of its sanctuaries.

The Athenians refused their homage to no goddesses or gods of Olympus; but among these deities was one for whom the ci- ty reserved not to say preference a particular devotion; this was Pallas Athena. From the highest antiquity, she had her house on the plateau of the Acropolis. This dwelling had been at first merely a little fort, built in Mycenaean fash- ion of great and badly joined blocks taken from the mass of the rock on which it stood; then near the primitive sanctuary they saw arise an edifice that the Pisistratides enlarged, in which they gave an entablature and roof, with pediments of marble from Paros; a century later, Athens will have for her dwelling that marvellous Parthenon, that built from its foundations will be entirely constructed in marble from Pentelicus. In these conditions it was natural that the Attic artists would apply themselves before all to seek the features to be given to the image of Athena to satisfy the piety of their fellow citizens.

As demonstrated by the literary texts, the few works of sculpture that have escaped destruction, and especially the indications afforded by the bases that were found in the ex- cavations, the divine type represented by the most numerous examples on the Acropolis preceding the fire of 480, was that of Athena; against more than 20 inscriptions in which are read or the we [illegible] the name of Athena.[1] There is

remained in use. Among the works of statuary later than the 5 th century, one will scarcely find two or three that present on the top of the head the characteristic hole intended to receive the stem of the "meniskos."

Note 1.p.608. Lechat. Au musee. p.225&226.

5. Feminine Type in the Image of the Divinity.

From the votive figures, we have desired to demand at the very first, how the Attic sculptors of the 6 th century had understood and rendered the beauty of woman: that rich series better than any other enables the historian to follow as if step by step the progress of art. But the statuary as he felt himself more a master of the human figure, more imperatively experienced the need of attempting a higher undertaking: he desired to create images that would express the idea that his people formed of the supreme powers, and venerated as inhabitants of its sanctuaries.

The Athenians refused their homage to no goddesses or gods of Olympous; but among these deities was one for whom the city bearing her name professed a particular devotion: this was Pallas Athena. From the highest antiquity, she had her house on the plateau of the Acropolis. This dwelling had been at first merely a little fort, built in Mycenean fashion of great and badly joined blocks taken from the same m mass of the rock on which it stood: then near the primitive sanctuary they saw arise an edifice that the Pisistratides enlarged, to which they gave an entablature and roof, with pediments of marble from Paros: a century later, Athena will have for her dwelling that marvellous Parthenon, that aside from its foundations will be entirely constructed in marble from Pentelicos. On these conditions it was natural that A Attic artists should apply themselves before all to seek t the features to be given to the patron of Athens to satisfy the piety of their fellow citizens.

As demonstrated by the literary texts, the few works of sculpture that have escaped destruction, and especially the dedications engraved on the bases that were found in the excavations, the divine type represented by the most numerous examples on the Acropolis preceding the fire of 480, was t that of Athena: against more than 60 inscriptions in which are read or can be inserted the name of Athena,[1] there is

only one or perhaps two, in which is found the name of Poseidon.[2] Executed by different hands, in a time when art yearly emancipated itself more boldly, these images could not fail to present a certain diversity; but all these variants are reduced to two principal themes, even those that the m masters of classical art will not cease to reproduce, while each one places his own mark thereon.[3] There were Athena standing and Athena seated, the first covered by the shield and sometimes leaning on her spear and sometimes brandishing it against the enemy, that she had attacked or overthrown, the second being pacific and majestic, enthroned on a richly ornamented seat in the attitude of strength and repose, of contemplation and meditation.

Note 1.p.609. C.I.Att. Vol.I, nos.341-41., and the supplements of those nos. in Vol. IV.

Note 2.p.609.The same. No. 387 and perhaps 373.[9]

Note 3.p.609. Otto John. D. antiq.Minervae. Bonn. 1866.

The figures of the first group had their prototype in the antique wooden idol, that passed for having fallen from heaven.[1] It was then preserved in the sanctuary which seems to have occupied the place on which should be built later the Ionic edifice known under the name of Erechtheum: transferred into the new temple, it was still seen there in the 2 d century of our era.[2] This was particularly the Polias, the mistress of the city. To form some idea of what must have been this very ancient image, one can only turn to much later monuments, where it is represented in scenes of sacrifice: its appearance is always more or less youthful. Perhaps where its face is changed as in a painting of a vase with black figures, that about the time of the Pisistratides came from some Attic workshop, to flee into an Etruscan tomb of Clusium.(Fig. 306).

Note 1.p.610. Others say that it had been made either by the aborigines, by Erechthonius or Cecrops.(See John,p.9-10.

Note 2.p.610. Pausanias. I.26-6; Plutarch. Fragments. X. (Edit. Didot).

The goddes is covered by a helmet with a great crest, the body half concealed by the width of her shield, and stands on foot behind herb altar. The point of the spear that she brandishes in her right hand is directed toward the group

of believers that came to adore her. They are four in number, a priestess that in both hands holds toward Athena branches of a tree, and two men and a woman that lead the victim to the sacrifice, a bull held by a cord attached to a front leg.[1]

Note 1.p.611. Several texts of Aeschylus, Aristophanes and Euripides are cited by Jahn, in which an allusion is made to the celebrated image of Athena Polias, assuming an image entirely similar to that represented by our vase painting.

This bellicose Athena, already less stiff and more living, that is represented by several bronze statuettes found on the Acropolis.[2] It suffices to cite two of them, selected among those best preserved: both have retained the characteristic traits of the original type. The goddess is walking rapidly, the left foot forward, the right arm raised to the height of the temple and shaking the spear, the left arm b brought before the body and held there in its entire length, but in both images supporting the heavy shield. This and t the spear have disappeared; but the attachments of these a added pieces may easily be recognized. On the earliest of these two bronzes, the helmet is low (Fig. 307). No vestment other than a close tunic adhering to the torso and the legs. The egis imprisons the chest in a sort of rigid corselet. The movement has freedom and its proportions are even corre-ect; but there is in the fabrication some dryness and hard-ness. The other statuette is of more advanced work (Fig. 308). The egis there occupies less space; it shows the drapery more, which is here more substantial and more flexible. The tunic is more ample and leaves more play to the members. Cast on the shoulders, the himation falls in great folds as far as the knees. Thus it gives more amplitude to the figure that is still enlarged by a very high crest of the helmet fixed on a stem in form of the neck of a swan.

Note 2.p.611. There have been counted as many as 18, which certainly are Athenas, in the catalogue of bronzes found on the Acropolis of Athens, arranged by A. de Ridder. 1896.p. 297-314.

This is the same Athena, the invincible warrior, that we have seen in combat with the giants on the pediment of the temple built for her by Pisistratus (Fig. 279). The wooden statue of the sanctuary and the statuettes that are more or

less free reliefs that show her in the attitude of combat: but at the centre of the tympanum which crowns the facade of the edifice erected in her honor, she does not adhere to that feature of the myth representing her as most valiant aid of Zeus in the contest, that he had to sustain against the Titans. Thrown into the midst of the battle, she struck; she has lowered the point of her spear and sunk it into the side of a vanquished enemy.

This type of Athena erect and walking, with the progress of art, lends itself to many variations, one of which is known by a curious figurine of the museum of the Acropolis. (Fig. 409).[1] That statuette is made of two thin plates wrought in relief work and placed together so that she can be seen from two sides, although this must have been frequently from the right side. The rivets fastening them are partly preserved. The bronze was gilded. Certain blisters on the metal appear to come from the beginning of fusion as a result of the fire. The goddess has retained the aegis; but she has laid aside the rest of her armour of war. In the case is more remains. The arms are half bent at the elbows, the forearm being flexed with extended hand. Perhaps the hand that has disappeared presented the helmet, as on the coins of Corinth, while the right held the lowered spear with the point toward the rear (Fig. 410). The head is naked. The waves of abundant hair fall freely on the shoulders, one tress pendant on the chest. As in the Kore recess of the two provinces, the vestment consists of the talar tunic and the himation; but here these accessories are easier. The folds are more numerous and finer. The same care is marked in the work on the hair, that has been chiseled again.

Note 1 p.615. De Ridder. Catalogue etc., No. 794.

The theme which seems to have been preferred by the givers for these figures, is then that which recalls the idol consecrated by the operation of a mysterious origin, and shows the goddess in the full development of her rich stature and in the ability of her rapid walk. But the sculptors, at least those that wrought in marble, also voluntarily attempted the other theme, that of Athena seated. This then is farther no less ancient than the preceding: it is an idol of this type that the poet of the Iliad had seen, when he places

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Note 1.p.613. De Ridder. Catalogue etc., No. 794.

The theme which seems to have been preferred by the givers for these figures, is then that which recalls the idol consecrated by the prestige of a mysterious origin, and shows the goddess in the full development of her high stature and in the agility of her rapid walk. But the sculptors, at least those that wrought in marble, also voluntarily attempted the other theme, that of Athena seated. This then is further no less ancient than the preceding; it is an idol of this type that the poet of the Iliad had seen, when he placed

the peplos presented by the Trojan women on the knees of Athena with the beautiful hair."[1] Pausanias still saw on the Acropolis a statue of this type, signed by Endoeus and dedicated by Callias.[2] It has been desired to recognize that statue in the one found in 1821 at the foot of the northern wall of the citadel, where was the sanctuary of Aglauros (Fig. 311).[3] In the course of one of the sieges suffered by the fortress, this piece of marble was thrown over the wall to crush the assailants. In that fall were broken the forearms and the head; the rest of the image is quite well preserved, though injured a little in some places. The pose is the same as in the statues of the seated Branchidae and in a other monuments of the Peloponnesus and elsewhere (Figs.104-113, 123); but the movement of the body is shown [illegible] the [illegible] with more freedom in this image. As if to place it at ease, the torso leans slightly forward, and this attitude in addition to the position of the right leg seems to indicate that the figure is going to rise, or that she has just sat down and is not yet immobile in the pose. Also the arms are not attached to the thighs, as in the oldest images of this kind. The legs are frankly separated, and while the left foot rests flat on the ground, the right rests only on the ends of the toes; the heel does not touch the earth. In the detail of the rendering is still absent the softness of archaic art; this [illegible] felt in that heaviness of the thick mass that the hair forms on the back, as well as in the exact parallelism of the tresses suggested it, and in the easy lines that represent the folds of the linen tunic. Thrown over the shoulders like a small cape, the aegis encloses the entire bust. On the chest the [illegible] was placed a projecting disk, on which was formerly represented with the brush the head of the Gorgon. This aegis is bordered at sides [illegible] by a strip of metal, whose effect was perhaps increased by gilding; one can still count in the aegis the holes in which were fixed the pins intended to hold that ornament in place.

1 Vide I.H.VI. Iliad, VI, 303. Histoire de l'Art, vol. VIII, p. 108, 669-670.

2 Vide P.V.XII. Pausanias. I. 26-4.

3 Vide [illegible] Pittakis. l'Ancienne Athenes, p.370.

the peplos embroidered by the Trojan women "on the knees of Athena with the beautiful hair."[1] Pausanias still saw on t the Acropolis a statue of this type, signed by Endoris and dedicated by Callios.[2] It has been desired to recognize that statue in the one found in 1821 at the foot of the northern wall of the citadel, where was the sanctuary of Aglaura (Fig. 311):[3] In the course of one of the sieges suffered by the fortress, this block of marble was thrown over the wall to crush the assailants. In that fall bere broken the forearms and the head; the rest of the image is quite well preserved, though injured a little in some places. Its pose is the same as in the statues of the avenue of the Branchides and in o other monuments of the Peloponessus and elsewhere (Figs. 109-111, 223): but the movement of the body is shown beneath t the drapery with much more freedom in this image. As if to place it at ease, the torso leans slightly forward, and this attatude in addition to the position of the right leg seems to indicate that the figure is going to rise, or that she has just sat down and is not yet immobile on the seat. Also the arms are not attached to the thighs, as on the oldest images of this kind. The legs are frankly separated, and while the left foot rests flat on the ground, the right rests there only on the ends of the toes; the heel does not touch the earth. In the detail of the rendering is still betrayed the methods of archaic art; they make themselves felt in that heaviness of the thick mass that the hair forms on the back, as well as in the exact parallelism of the tresses composing it, and in the wavy lines that represent the folds of the linen tunic. Thrown over the shoulders like an ample cape, the egis encloses the entire bust. On the chest the tool has placed a projecting disk, on which was formerly represented with the brush the mask of the Gorgon. This egis is bordered at sides and bottom by e strip of metal, whose effect was perhaps increased by gilding; one can still count in the marble the holes in which were fixed the pins intended to hold that ornament in place.

Note 1.p.614. Iliad, VI, 303; Histoire de l'Art, vol. VII, p. 108, 669-670.

Note 2.p.614. Pausanias. I. 26-4.

Note 3.p.614. Pittakis. L'ancienne Athens, p.270.

If the date of the Delta ... is given to us with entire certainty by this ..., ... the ... one was ... of the arms bent at the elbow and ... the ... . a probable restoration of the lost parts is a vase with black figures, which also originated at Athens, though discovered in Etruria (Fig 212). It has in front a ... that presents an olive branch: behind her is the altar on which burns the fire and a cornice, that of the temple. The right arm of Athena holds the disk in which is ... the propitiatory libation, the left is bent at the elbow and raised, seeming to show to those present the great helmet with floating plume. That the goddess has ceased to ... allow to be seen the majesty of the divine face. As for the spear, it rests against the left shoulder. Even in this hour the relaxation of ... peace it is necessary for the goddess to always have within reach the formidable weapon.

Pausanias says Endoios an Athenian by birth; but of the two signatures by him, one is in the Ionian dialect and the other is in Ionian letters: then one is inclined to see in him a son of Ionia, like other sculptors of the same race, who came to seek fortune in Greece in the last quarter of the 6 th century.[1] Whatever his origin, he worked at Athens about the year 500: he signed there the funerary stele of Lampito, and his name is found on one of the dedicating bases of the Acropolis: but various indications give reason to t think that his activity was prolonged until after the Median war. The conjecture that permits us to identify t the statue that we have figured with that on which Pausanias read the name of Endoios has nothing impossible in itself: but if one accepts it, it is necessary to admit that this figure was executed after and not before the sack of the Acropolis: otherwise Pausanias could not have seen it in place and intact on its base. This hypothesis is further c confirmed by the fact that this fragment does not come from the rubbish in which were concealed the remains of all the ancient offerings.

Note 1.p.618. The evidence of every kind treating of Endoios has been subjected to a severe criticism by Lechat:-- Le sculpteur Endois et la statue assis d'Athena, No.625.

If the name of the deity here represented is given to us with entire certainty by this costume, we are ignorant how was composed the movement of the arms bent at the elbow and what the hands held. What can best suggest a probable restoration of the lost parts is a vase with black figures, which also originated at Athens, though discovered in Etruria (Fig. 312). It has in front a woman that presents an olive branch: behind her is the altar on which burns the fire and a portico, that of the temple. The right arm of Athena holds the dish in which is poured the propitiatory libation, the left is bent at the elbow and raised, seeming to show to those present the great helmet with floating plume, that the goddess has removed to better allow to be seen the majesty of the divine face. As for the spear, it rests against the left shoulder. Even in this hour the relaxation of profound peace, it is necessary for the goddess to always have within reach the formidable weapon.

Pausanias made Endois an Athenian by birth: but of the two signatures by him, one is in the Ionian dialect and the other is in Ionian letters: then one is inclined to see in him a son of Ionia, like other sculptors of the same race, who came to seek fortune in Greece in the last quarter of the 6 th century.[1] Whatever his origin, he worked at Athens about the year 500: he signed there the funerary stele of Lampito, and his name is found on one of the prepersian bases of the Acropolis: but various indications give reason to t think that his activity was prolonged until after the second Median war. The conjecture that pretends to identify t the statue that we have figured with that on which Pausanias read the name of Endois has nothing improbable in itself: but if one accepts it, it is necessary to admit that this figure was executed after and not before the sack of the Acropolis: otherwise Pausanias would not have seen it in place and intact on its base. This hypothesis is further c confirmed by the afct that this fragment does not come from the rubbish in which were concealed the remains of all the ancient offerings.

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[illegible], p. [illegible].

It was then after Plataea and between 479 and 475, that the statue was ordered from Calamis, then near the end of his career. The Callias whose name was inscribed on the base was not as formerly believed, the Callias, son of Phaenippus, one of the most violent enemies of Peisistratus; he would be the Callias, son of Hipponicus, who from the time of Cimon passed for being the richest citizen of Athens. There is nothing in the expression of this marble unsuited to the date, that one may feel [illegible] led to decide for it. Two fragments of seated female statues have been found in the larger rubbish from which came the Koreae; but we have only their lower parts, and it is with all reserve and in the absence of all decisive attributes, that it is thought to be possible to have [illegible] the remains of Athena, of one of the [illegible] attributed to Endoios. With the stiffness of its attitude and the folds of the drapery, one of these [illegible] [illegible] to the middle of the 6 th century. The other is more recent and must date from about the year 500 (Fig. 213). The rendering of the fabric is an art already [illegible]; [illegible] but the [illegible] and [illegible] air of movement and life, [illegible] [illegible] [illegible] of the legs and feet, [illegible] [illegible] [illegible] very skilfully calculated to break the monotony of the lines.

[illegible] [illegible]. [illegible] p. [illegible], Fig. 16.

[illegible] p. 618. The same. p. 429.

Likewise the vase and the [illegible] reproduction [illegible] to repeat more or less freely the type of the old idol of Athena Polias. It is possible that in the seated Athena of the sculptors of the [illegible] of the [illegible] [illegible]. It is necessary to see [illegible] of the [illegible] [illegible] in the [illegible] of the Pisistratidae. It is probable that the statue in connection with which [illegible] [illegible] the name of Endoios, the movement of the arms and the arrangement of the attributes were nearly the same as in the Athena of the painted vases. The marble presents a peculiarity [illegible] [illegible]. There is seen on the outside of the left thigh a hole for a fastening; and this hole is just at the place that should have been placed a [illegible] [illegible]

(Au musee, p.415-441).

It was then after Platea and between 479 and 475, that the statue was ordered from Endois, then near the end of his career. The Callias whose name was engraved on the base was not as formerly believed, the Callias, son of Phenippos, o one of the most violent enemies of Pisistratus; he would be the Callias, son of Hipponicos, who from the time of Cimon passed for being the richest citizen of Athens. There is nothing in the execution of this marble unsuited to the date, that one thus finds himself led to assign to it. Two fragments of seated female statues have been found in the larger rubbish from which came the Korees; but we have only their lower parts, and it is with all reserve and in the absence of all decisive attributes, that it is thought to recognize in them the remains of images of Athena, of one of the same type attributed to Endois. With the stiffness of its attitude and the folds of the drapery, one of these statues certainly dates back to the middle of the 6 th century.[1] The other is more recent and must date from about the year 500 (Fig. 313). The rendering of the fabric is in an art already wise; the feet are of excellent work; but one does not find there the air of movement and life, so simple and natural, that gives to the so-called Athena of Endois the pose of its legs and feet, so easy and slightly careless, yet v very skilfully carculated to break the monotony of the lines.[2]

Note 1.p.618. Lechat. Au musee. p.438,Fig. 46.

Note 2.p.618. The same. p. 438.

Likewise the vase and the bronzes reproducedalone seeming to repeat more or less freely the type of the old idol of Athena Polias, it is possible that in the seated Athenas of the sculptors of the Acropolis and of the ceramist painters, it is necessary to see replicas of the image enclosed in t the Hecatompedon of the Pisistrades. It is probable that on the statue in connection with which has been pronounced the name of Endois, the movement of the arms and the arrangement of the attributes were nearly the same as on the Athena of the painted vase. The marble presents a peculiarity which authorizes this conjecture. There is seen on the outside of the left thigh a hole for a fastening; now this hole is just at the place that should have been placed a tenon intended

to fix the spear.

Like the type of the warlike Athena, that of the benevolent and pacific Athena comprises more than one variant. Fragments of votive plaques have been found on which Athena was represented as holding in her hand the spindle, i.e.as Ergane, the patroness of female labor.[3] Here is a relief, unfortunately very mutilated, found on the Acropolis (Fig. 314). A family composed of the married couple and three children brings to the goddess a sow to be sacrificed to her. The i entire height of the body remains only for two of the children: but by the gesture of hands raised in sign of adoration, it is easy to divine the attitudes of the other persons. Before them is enthroned Athena clad in the tunic and the himation. She is much taller than the mortals who pay homage to her. No egis on her chest and no spear beside her. No attribute other than the helmet whose high crest was painted on the marble field. The left hand of the goddess seems to extend toward the group of believers, as if to accept their homage, while the right retains the folds of the tunic. In that pose is a naive and slightly awkward research, where one feels the effort that the sculptor made to give that figure amiable and welcoming grace.

Note 3.p.618. Jour.Hell.Studies.p.309, Pl. VII. Perdrizet (Melanges Perrot, p.259-263), publishes an archaic marble relief found on the Acropolis, in which is believed to be recognized an offering to Athena Ergane.

The two types that we have distinguished are again found in the terra cotta figurines, whose fragments have been collected in great quantity in the excavations on the Acropolis; but the modeler worked for common people and has abridged and simplified; he eliminates the accessories and added parts. No spear or helmet, whose projections and relief would have complicated the labor. As a cap is a high stephana around the brow and neck; nothing easier than to obtain it from a mould. Yet there is necessary a mark by which Athena is recognized. That insignia would be the mask of the Gorgon painted on her chest; the presence of the egis was thus understood. Instead of the arms being bent and thrown forward as on the marble statue, they are fixed to the body and rest on the knees. All has been conceived in view of the require-

requirements of a current production at . low price. It must have been the same for the other type, the warlike Athena. Several fragments prove that the coroplastes had also represented the goddess in the attitude of combat (Fig. 316); but among the thousands of fragments that have been handled and classified,[1] there has not been found a trace of the spear or shield. The indication of the movement of the legs and arms must have sufficed to define the image. Athena is also figured under both aspects on the plaques of terra cotta, pierced with three holes for fixing them on the wall.[2] Several of these reliefs present a curious variant of the type of Athena Promachos: this is the goddess with helmet and clothed with the aegis, who springs on her chariot to fly to the combat.[3] The owl is placed over the extended right hand

Note 1.p.820. This work of classification was performed by MM.Winter and Stais, who were engaged in it for several months.

Note 2.p.820. [illegible]. Votive tablets in the Acropolis Museum.(Jour.Hell.Studies. Vol. 17,p. 306-315).

Note 3.p.820. The same. Figs.4, 5, 6; Pl.VIII, 1,2.

This type of Athena that was so early and must have remained one of the favorite themes of Attic art, we have yet only studied in the attributes which determine it, and in the diversity of the movements that differentiate the variants; but there is opportunity to push this examination much farther. The artist had to translate into forms the conceptions of the poets; he was not satisfied by defining the goddess by her pose, costume and arms. As soon as his hand had acquired some certainty, he must have tried to put into the lines of the face of his Athena and into the entire appearance of her body, something to distinguish this daughter of Zeus from the other deities of the same rank, which corresponded to the idea of the virtues and forces incarnated in her person. Unfortunately the head is wanting on the sole statue of Athena remaining to us. To judge of the character that the sculptor gave to these images, we have only statuettes of bronze or clay and some fragments of high or low reliefs. Yet even in the insufficiency of those mutilated monuments, or of too small dimensions, one does not fail to divine the intentions of the sculptor, the sincerity of the effort that he has made to attain the expression.

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All [illegible] of those [illegible] but [illegible] and [illegible]: those that the Greek [illegible] had [illegible] to its [illegible], if the details of the [illegible] and [illegible] are neglected, could be reduced to two ty-pical [illegible]. Athena [illegible] as an invincible warrior. In the battle of gods against the giants, [illegible] from his chariot, then [illegible] the [illegible], then to fight with an-other, [illegible] difficulty in [illegible] Aphr-odite; but Ares himself, the powerful god of war is thrown down by her arm. When [illegible] themselves to Athena, [illegible] that they are above the mortals [illegible] each other in the war of [illegible] on the fields of Salamis and of Pla-taea, Athena menacing the barbarians with her invincible spear and casting terror into their ranks. Athena is the goddess of armies; but she is also the inventor and the protectress of the arts of peace, and that peace which she assures to those peoples, to those that [illegible] her protection. When Athena plays that role, she is wisdom personified, the thought which seeks and finds.

Of the two types, that which must have first figured in relief is the type of warlike Athena; it demands from the artist no abstract effort. [illegible] from the first [illegible] as well as the [illegible] bearing that [illegible] to the god-dess. By this sort and these charms one recognizes at the very first the [illegible]; but Athena was intelli-gence at the same time as strength, and for her strength [illegible] never be [illegible]. Just as for this [illegible], female beauty could never be carried to [illegible] ex-actitude. There are differences that the [illegible] early. In the drawing of the profile and in that of the [illegible] of [illegible] Athena (Figs. [illegible]), and those of the [illegible] (Fig. [illegible]), is felt a search for [illegible], that is certainly desired; but it is [illegible] the [illegible] must be [illegible] expression, and with the [illegible] of the [illegible], we are [illegible] to judge of the success of the attempts made by the sculptor for that purpose. Still we cannot doubt that he had this [illegible], in the

All Grecian deities of some importance had functions and multiplied prerogatives: those that the Greek imagination had assigned to its Athena, if the details of the surnames and varied rites are neglected, could be reduced to two principal things. Athena was known as an invincible warrior. In the battle of Zeus against the giants, she overthrows Enceladus from his chariot. When in the iliad the gods, imitating the heros that they protect, came to fight with each other, Athena has no difficulty in triumphing over Aphrodite: but Ares himself, the powerful god of war is thrown down by her arms When the Memes precipitate themselves on Greece, the Greeks believe that they see above the vessels dashing against each other in the bay of Salimis or the battalions struggling on the fields of Salamis and of Platea, Athena menacing the barbarians with her invincible spear and casting terror into their ranks. Athena is the goddess of armies: but she is also the inventor and the protectress of the arts of peace, and that peace which she ensures to pious peoples, to those that she has taken under her protection. When Athena plays that role, she is wisdom personified, the thought which seeks and finds.

Of the two types, that which must have first figured in relief is the type of warlike Athena: it demands from the mind no abstract effort. Painter and modeler characterize it from the first day by the slender stature as well as by the agile and elevated bearing that they give to the goddess. By this port and these charms one recognizes at the very first the queen of battles: but Athena was intelligence at the same time as strength, and for her strength could never be pushed to heaviness, just as for this immortal virgin, female beauty could never be carried to matronly amplitude. There are differences that the artist seized early. In the drawing of the profile and in that of the members of our bronze Athenas (Fig. 307, 308), and those of the votive reliefs (Fig. 314), is felt a search for elegance, that is certainly desired: but it is especially the force that must be rendered expressive, and with the given state of the monuments at our disposal, we are much embarrassed to judge of the success of the attempts made by the sculptor for that purpose. Still we cannot doubt that he had this care. In the

statuettes, if the movement of the body is violent and the pose menacing, the lips and cheeks are smiling. A slight reflection of that smile illumines the face of Athena of the pediment of the Hecatompedon: there even in the heat of that murderous combat, the countenance of the goddess remains mild and calm (Fig. 281). Besides, Athena is presented in side view: now the profile does not give all that face shows. Yet even there in the length of the very large eyes, in the delecacy of the nose and mouth and the firmness of the chin, there is a sort of first sketch od a type that Attic genius will create with sovereign mastery in the course of the succeeding century. Before these archaic images of the patron of Athens, one has the presentiment of the anticapated vision of an ideal of noble and severe beauty, of what Phidias will finally know how to realize in his statues of Athena Lemnios, Athena Promachos and Athena Parthenos.

The head of the Gorgon was the traditional insignia of t the egis, and the more the artist sought to make his Pallas beautiful and graceful, the more he applied himself to give to the mask of the monster a repulsive ugliness, he delighted in this contrast. Here is a Gorgon's mask that perhaps formed an overlay on the chest of a statue of Athena (Fig. 317). Painting must have concurred by strong and hard tones in the effect that sculpture proposed to attain; but even in the absence of color, this broad and grimacing face seems well made to inspire terror. All concurs in producing that impression, the great lozenge-shaped eyes with the enormous irises, the heavy and battered nose, the grin of the wide mouth from which hangs the tongue between two rows of teeth, where the canine teeth near the ends of the lips project a and fit together like the tusks of a ferocious beast.

If Athena was the actual mistress of the Acropolis, she was not the only one to have a temple within the sacred enclosure. The votive figureines agree with the inscriptions in attesting that henceforth two other female deities at least received homage on the Acropolis, that also caused offerings of the same kind. These two deities were Artemis Brauronia and Aphrodite Pandemos. The temple of the latter seems to have been near the entrance of the Acropolis in

the vicinity of the Propyleum.

Artemis is represented by the fawn supported by one of her arms, sometimes the left and sometimes the right, folded before the chest. She is sometimes represented standing and more frequently is seated (Fig. 294). From this it is inferred that the latter attitude was that of the ancient idol of the temple; that was replaced in the 4th century on the Acropolis by a statue signed by Praxiteles; but there was still space in the view of Pausanias the primitive xoanon, of which that perhaps this here is a reduction.[1] The attribute is further all that distinguishes these figurines; one finds there the high stephane, the long tunic with or without the mantle. The fabrication is too summary to find there in the face or the case anything, which affords information concerning the character that sculpture could give at that time to the person of the sister of Apollo.

Note 1.p.625. Pausanias. I. 23-7.

There is something less conventional in the case and costume of a statuette in which it is difficult not to see an Aphrodite (Fig. 310). The head covering is here the polos. One of the arms is bent at the elbow and presents a fruit; the other holds a dove. A great mantle is thrown over the shoulders like a cape, falls to the belt, and two lappets standing on the ground cross against the border of the vestment; the head leans forward as if to reply to the prayer of a suppliant worshipper. The image is too small for the modeler to retain something of the style, that would account for this care; but it gives the impression of a free imitation of some great statue, doubtless of the statue of that Aphrodite Pandemos, whose worship passed as having been established by Theseus.

In a head taken from the rubbish of the Acropolis, by the polos that covers it is easy to be divined the remains of a statue of this goddess, whose type would have been nearly the same as that of the clay figurine (Fig. 300). The image of which it formed a part must have been executed a little time before the taking of Athens by the Persians. The arrangement of the hair is very simple. No obliquity of the eyes or elevation of the angles of the mouth. The entire features, instead of being animated by the archaic smile,

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[illegible] of the fig-
res of the 5 th century." 2

Note [illegible].

This is still Aphrodite that it is proposed to see in a young woman seated, who was represented as holding a cup in one hand and a fruit in the other, on several votive plaques of terra cotta, whose fragments have been discovered on the Acropolis; [1] there is [illegible] [illegible] is certainly known. [2] The case of Aphrodite is still presen-ted in [illegible] and holding a dove in the hand; but that is a type found, the attributes alone varying from one image to another, on [illegible] as well as at Athens. ([illegible] Fig. [illegible]). We have stated concerning the [illegible] of the Acropolis, why there is no reason to seek an effigy of the deity in the statues or statuettes of this kind, whatever the dimensions and the material.

Note [illegible]. On the [illegible] of Aphr-odite on the Acropolis in the archaic period, see de Ridder [illegible] Gen. d.l. etud. anc. vol. II, p. 1-1[illegible]). The primitive idol had [illegible] is; for it had been substituted statues modeled by the art-ists of the classic age; but an inscription attests that in the 2 d century before our era the sanctuary still contains two xoanos, doubtless Aphrodite and her companion Peitho, [illegible]

Note [illegible] tier. La Peitho du Parthenon et ses origines. (R.n.a. 1897. p. [illegible]).

6. Virile Type.

On the monuments just studied, the contours of the relief of the body of woman are not shown as nude. We have seen t them, except the face and extremities, only indicated or drawn under the clothing. Nothing gives reason to think th-[illegible] free them from it. It is quite otherwise for the body of man. By the effect of custom produced by the attendance at

already has the reposeful and calm expression of the figures of the 5 th century." [2]

Note 2.p.625. Lechat. Au musee. p.361.

This is still Aphrodite that it is proposed to see in a young woman seated, who was represented as holding a cup in one hand and a fruit in the other, on several votive plaques of terra cotta, whose fragments have been gathered on the Acropolis; [1] there is recognized the low polos covering her and that is found on monuments, where this goddess is certainly shown. [2] The name of Aphrodite is still presented in regard to figurines that represent women standing a and holding a dove in the hand; but that is a type found, the attribute alone varying from one image to another, on all the shores of the Mediterranean as well as at Athens. (Pl. VI, Fig. 97). We have stated concerning the Kores of the Acropolis, why there is no reason to seek an effigy of the deity in the statues or statuettes of this kind, whatever the dimensions and the material.

Note 1.p.626. Pausanias. I. 22-3. On the worship of Aphrodite on the Acropolis in the archaic period, see de Ridder. Aphrodite sur l'Acropole (Ann. d.l.Fac.d.lett.d.Bordeaux, Rev. d.l.etud.anc.vol.II,p.1-16). The primitive idol had long since disappeared when Pausanias visited the Acropolis; for it had been substituted statues modeled by the artists of the classic age; but an inscription attests that in the 3 d century before our era the sanctuary still contained two xoanas, doubtless Aphrodite and her companion Peitho, which were washed and their toilettes made at regular intervals. (Foucart. B.C.H.1889.p.163-167). C.I.Att. IV.I.422.[13]

Note 2.p.626. Jour.Hell.Stud.vol.XVII,p.311,Pl.VII.E. Pottier. La Peitho du Parthenon et ses origines.(B.C.H.1897. p.497-509).

6. Virile Type.

On the monuments just studied, the contours of the reliefs of the body of woman are not shown as nude. We have seen t them, except the face and extremities, only indicated or drawn under the clothing. Nothing gives reason to think that the sculptor of the 6 th century was ever emboldened to free them from it. It is quite otherwise for the body of man. By the effect of custom produced by the attendance at

the gymnasium, the sculptor decided to remove from them all covering, almost from the first hour. That was already done at Athens by the sculptors in soft stone: Tychon and Heracles are nude, and we find that nudity if not complete, at least such as suits the representation of the image in one of the most ancient statues made of marble at Athens, that called the Moscophora (Fig. 100).[1]

Note 1.p.327. For the history of that statue and of the base added thereto only for the appreciation of the work, see Winter, Der Kalbträger und seine Statuenbasis. (Athen. Mitt. XIII, p.113-128).

In the inscription of the base is lacking but one letter, the initial of the name of the giver, which has disappeared with a piece of the stone. This is what is read on this pedestal:- "Rombos (or Rhombos), son of Palos, has consecrated it."[2]

Note C.I.A. iv.1.373.

When only the upper portion of this statue was extant, it was proposed to see in it a Hermes criophoros: but the dedication, like so many others from the same source, excludes that understanding. Like all the young women holding a dove in the hand, a leafy branch or a fruit, Rombos caused himself to be represented in the attitude and apparel of the religious act by which he desired to honor the goddess, and that he scrupulously realize the manner of the sacrifice, to adopt the expression of the Semitic rituals.

By a different title this statue particularly merits attention. It is no longer of soft stone; but the marble of which it is made is not the marble of the islands; it is the dark marble of Hymettus, which neither has the grain and docile under the tool nor the light and warm tone of the marbles of Paros and of Naxos. In the use of this material is a first indication of a very high age, to which corresponds the character of the execution.

For sole clothing Rombos has only a sort of mantle folded twice and laid over his shoulders, descending to the middle of the thigh: this was the double chlaina. The two long portions of the cloth fall without a fold in front, adhering to the body: it leaves uncovered the entire middle of the torso from the neck to the pubic region. The line separatin

tne gymnasium, the sculptor decided to remove from that all covering, almost from the first hour. That was already done at Athens by the sculptors in soft stone: Typhon and Hercules are nude, and we find that nudity if not complete, at least such as suits the representation of the image in one of the most ancient statues made of marble at Athens, that called the Moschephora (Fig. 100).[1]

Note 1.p.627. For the history of that statue and of the base added thereto only for the appreciation of the work, see Winter. Der Kalbtrager und seine historische Stellung. (Athen.Mitt.XIII,p.133-136).

In the inscription of the base is lacking but one letter, tne initial of tne name of the giver, which has disappeared with a piece of the stone. This is what is read on this pedestal:- "Konbos (or Ronbos), son of Palos, has consecrated it." [2]

Note 2.p.627. C.I.A.IV.I.373.[235]

When only the upper portion of this statue was extant, it was proposed to see in it a Hermes criophore; but the dedication, like so many others from the same source, excludes that understanding. Like all the young women holding a dove in the hand, a leafy branch or a fruit, Konbos caused himself to be represented in the attitude and apparel of the religious act by which he desired to honor the goddess, and thus he perpetually remains the master of the sacrifice, to adopt the expression of the Semetic rituals.

By a different title this statue particularly merits attention. It is no longer of soft stone; but the marble of w which it is made is not the marble of the islands; it is t the dark marble of Hymettus, which neither has the grain d docile under the tool nor the light and warm tone of the m marbles of Paros and of Naxos. In the use of this material is a first indication of a very high age, to which corresponds the character of the execution.

For sole clothing Konbos has only a sort of mantle folded twice and laid over his shoulders, descending to the middle of the thigh; this was the double chlaina. The two long surfaces of the cloth fall without a fold in front, adhering to the body; it leaves uncovered the entire middle of the torso from the neck to the pubic region. The line separating

the drapery and the neck is marked only by a narrow border. further, uniformity in the rendering of the clothing as in that of the figure is the same summary [illegible], that shows in broad flats the surface of the form. The work on the hair and beard is no less simplified. The locks that surround t the brow are indicated by little squares separated by a little incision from each other, and the same squares represent the interruptions of the locks in the three [illegible] [illegible] the top of the head is [illegible]. Around the space is a [illegible] of the marble [illegible] a sort of this [illegible] on the lower part of the face. The [illegible] of [illegible] surfaces [illegible] mas the use of the brush to represent the beard. The mouth is only a curved line between flat lips. In the execution of the eye is something very peculiar. The eyelids are very [illegible] t the temples. In the area enclosed by them a circle is sunk, that represents the pupil and at its centre is a smaller h [illegible] of the iris.

For the effect of these eyes the artist was inspired by the art of metal work; but in all the rest he [illegible] the faithful [illegible] of the [illegible], [illegible] the soft stone. Let us return to that head of Tvonon, which has received from archaeologists the name of Fiumesard (Pl. III) [illegible] -er certain spaces, which he charged him to fill. This is t the same that the workman on tufa did, which are recognized in [illegible], or the [illegible] and hardness of the lines that are cut here in the marble, or the [illegible] the weight of the [illegible]. That is [illegible] truth. This [illegible] for the characteristic forms of the [illegible], [illegible] already [illegible] [illegible] the first [illegible] the [illegible]; [illegible] of the ancient art in tufa.

This figure [illegible] at the head of the series of the [illegible] of sculpture in marble; it [illegible] the [illegible]

the drapery and the nude is marked only by a narrow border. Further, everywhere in the rendering of the clothing as in that of the flesh is the same summary modeling, that shows in broad flats the curves of the form. The work on the hair and beard is no less simplified. The locks that surround t the brow are indicated by little squares separated by a light incision from each other, and the same squares represent the intersections of the locks in the three tresses detached behind the ear an hanging on the chest. The top of the head is smooth. Around the mouth is a projection of the marble designating a sort of chin beard on the lower part of the face. The polish of these surfaces necessarily assumes the use of the brush to represent the beard. The mouth is only a curved line between flat lips. In the execution of the eye is something very peculiar. The eyelids are very heavy and meet in an acute angle near the nose and below t the temples. In the area enclosed by them a circle is sunk, that represents the pupil and at its centre is a smaller h hole, that fills with shadow and corresponds to the black of the iris.

For the effect of these eyes the artist was inspired by the art of metal work: but in all the rest he shows himself the faithful disciple of the workman, who formerly chiseled the soft stone. Let us return to that head of Typhon, which has received from archaeologists the name of Bluebeard (Pl. III). It is seen how the sculptor designed and left to the painter certain spaces, which he charged him to fill. This is t the same that the workman on tufa did, which are recognized in this modeling by large planes, by the dryness and hardness of the lines that are cut here in the marble, by the robust members of the personage: the arms are strong enough to support the weight of the bull without bending. That is rendered justly and with truth. This lively feeling for the characteristic forms of the animal, we have already had occasion to mention in the first artists that decorated the Acropolis. Marble is indeed the material of the Moschophore: but the entire spirit of the work is that of the ancient art in tufa.

This figure is then classed at the head of the series of the monuments of sculpture in marble: it precedes the arrival

the favorite artists, who introduced at Athens the marble of the islands with the methods of working suited to it.

The alphabet of the inscription is that of the first half of the 6th century. It would be between 560 and 550 that the date of this statue must be sought.

Unfortunately, of other statues of this kind, [illegible] that were to be erected on the Acropolis near that of Kore, there only remain slight fragments; it is possible that on the Acropolis of the Pisistratides, of Isagoras and of Cleisthenes, the figures of men were in less number than the figures of women. To judge of this from the [illegible] [illegible] not be necessary to [illegible] alone, if the excavations at Athens had yielded nothing for male figures, which could be compared to the rich series of statues of women, that we owe to the fortunate finds of 1884.

Here is a statue of a man lacking the head and extremities of the members (Fig. 321). For clothing is the long plaited tunic, and a mantle is cast on one shoulder, leaving the other [illegible] was frankly bent. The forearm and added piece that was not found, must present [illegible] If the [illegible] distance. Doubtless for that reason the sculptor thought that he should make the indication of sex very distinct be-[illegible] belong to the figures of this kind; but this is only one w[illegible] ters, and clothed in the same bright colors.

[illegible][1] [illegible]

the foreign artists, who introduced at Athens the marble of the islands with the methods of working suited to it.

The alphabet of the inscription is that of the first half of the 6 th century. It would be between 600 and 550 that the date of this statue must be sought.

Unfortunately, of other statues of this kind, when taste changed, that came to be erected on the Acropolis near that of Konbos, there only remain slight fragments. It is possible that on the Acropolis of the Pisistratides, of Isagoras and of Clisthenes, the figures of men have been in less number than the figures of women. To judge of this from the d dedications of Euthydicos and of Nearchos, the consecration of a beautiful image of a woman, decorated by all her attire, was the homage thought most worthy of Athena. Then it would not be necessary to rely on the risk of violent distraction alone, if the excavations at Athens had yielded nothing for male figures, which could be compared to the rich series of statues of women, that we owe to the fortunate finds of 1886.

Here is a statue of a man lacking the head and extremities of the members (Fig. 321). For clothing is the long plaited tunic, and a mantle is cast on one shoulder, leaving the o other uncovered. Being beneath the himation, the left arm hangs beside the body. Free in its movements, the right arm was frankly bent. The forearm and added piece that was not found, must present some offering, a branch of foliage or a dish, a fruit or a victim. Everything here, attitude and c costume, recalls the female statues from the same source. If the chin of this personage were beardless, the resemblance would be striking for one seeing the marble at a little distance. Doubtless for that reason the sculptor thought t that he should make the indication of sex very distinch beneath the tunic. Several heads that we mention apparently belong to the figures of this kind; but this is the only one w with the Moschophore, that gives some idea of the appearance presented by these images of the citizens of Athens, mingled in picturesque disorder with those and their wives or daughters, and clothed in the same bright colors.

On the Acropolis have been found seated figures smaller than nature.[1] If none of them could be completely restored, there is no doubt concerning the meaning of the theme. On

that one of these figures least mutilated, the head is wreath-
ed. The torso is nude and the lower part of the body is enveloped in drapery that a girdle fastens at the level of the haunches. On the knees is a sort of desk that supports a diptych. One of the tablets is laid on the top of the desk, while the other rests at the side (Fig. 120). The scribe were seen to be occupied in writing in what remains of another article of this kind, broken at the height of the knees. We detect from it the tablet, on which is distinguished the slightly raised border, that surrounds the field covered by a thin coat of wax (Fig. 121). The left hand rests on the corner of the tablet and held it in place, while the right wrote the strokes that traced the characters.

Note l.c. [illegible]. [illegible] 1891, p. 174-186, pl.vii.

If on all these statuettes, the diptych was placed well in view, this is because it was intended to define the nature of the service, that the [illegible] represented formerly had rendered to the goddess during his life. A certain deliverer caused himself to be represented bearing on his shoulders a victim consigned to the altar; he had thought to give thus a durable value to the pious act of his sacrifice. In that same manner a certain other citizen had desired to perpetuate the memory of the pious care with which he had kept account of the valuable objects presented in a certain temple. His image was defined by the name inscribed on the base and would always be there to recall to the memory of the deity whose property he had faithfully managed. The scribes of the 6th century, whose mutilated effigies we have there, are the predecessors of those treasurers of Athena, who in the 5th century engraved on marble long inventories, of which considerable fragments have been found on the Acropolis, and which have furnished precious information concerning the history of Athens.

These monuments have recalled those Egyptian scribes that occur in the collections of the museums, and which also are shown in our museums in the form of statuettes cast in bronze or cut in limestone.[1] Is this merely a simple coincidence? In both cases the office of the writer imposes a similar attitude, the same movement of the arm and hand.

that one of these images least mutilated, the head is wanting. The torso is nude and the lower part of the body is enveloped in drapery that a girdle fastens at the level of the haunches. On the knees is a sort of desk that supports a diptych. One of the tablets is laid on the top of the d desk, while the other hangs at the side (Fig. 322). The hands were seen to be occupied in writing in what remains of another article of some kind, broken at the height of the loins. We detach from it the tablet, on which is distinguished the slightly raised border, that surrounds the field covered by a thin coat of wax (Fig. 323). The left hand rests on the corner of the tablet and held it in place, while the right moved the stylus that traced the characters.

Note 1.p.630. Furtwängler. Marmore von der Akropolis.(Ath. Mitt. 1881. p. 174-185, pl.VI).

If on all these statuettes, the diptych was placed well in view, this is because it was intended to define the nature of the service, that the Athenian recognizable thereby had rendered to the goddess during his life. A certain believer caused himself to be represented bearing on his shoulders a victim promised to the altar; he had thought to give thus a durable value to the ritual act of his sacrifice. In that same belief a certain other citizen had desired to perpetuate the memory of the pious care with which he had kept account of the valuable objects presented in a certain temple. His image was defined by the name inscribed on the base, and would always be there to recall to the memory of the d deity whose propert: he had faithfully managed. The scribes of the 6 th century, whose mutilated effigies we have there, are the predecessors of those treasurers of Athena, who in the 5 th century engraved on marble long inventories, of which considerable fragments have been found on the Acropolis, and which have furnished precious information concerning the history of Athens.

These monuments have recalled those Egyptian scribes that appear in the paintings of the hypogeums, and which also are shown in our museums in the form of statuettes cast in bronze or cut in limestone.[1] Is this merely a simple coincidence? In both cases the office of the writer imposes a similar attitude, the same movement of the arm and hand.

The identity of the function will suffice to give a reason for her resemblance. Fortunately, [illegible] in this ex-planation; all these are not certain indications which seem favorable to the hypothesis of a direct imitation. The gar-ments of the terracotta present in certain respects a very unusual appearance. In no other work of archaic sculpture do we find this nude bust, this piece of cloth rolled around the loins and pressed against the thighs in the fashion of the Egyptian oschenti. Only the plaits, here without flexibility, it now reproduces the [illegible]-like arrangement of those of the draperies of the Egyptian artist. Perhaps it will be objected, that ordinarily the pose of the scribes of Memphis or of Thebes is not entirely that of their colleagues of Athens. Like the celebrated scribe of the Louvre, they are seated on a mat on the ground, their legs crossed under them; but in the cases of our museums in which are arranged small Egyptian bronzes, some scribes are now-[illegible], that instead of being squatted on the soil, are seated on a stool like the Greek clerk, with the legs hanging down.[1] Brought to Athens by some traveler, a statuette of this type could serve as a model for the Attic sculptor, when in the exercise of his employment, he had occasion to represent a treasurer of the goddess.

Note 1.p.631. Histoire de l'Art. vol. I. fig. 19, pl. X.

Note 1.p.632. Furtwängler, (the same, p. 188, note 9) cites for the museum of Berlin alone, three examples of these scribes seated on chairs.

Other indications permit us to divine the relations that Attica maintained with Egypt, and the taste that men had at Athens for the products of that civilization. From the time of Psammetichus, [illegible], a [illegible] established in commerce by one of the principal workshops of the Ceramicos; now to judge of him by his name, that artist must have originally been from some one of the cities of the Delta. One also remembers this pedestal whose moulding reproduces [illegible] the characteristic profile of the egyptian cavetto.[2]

Note 2.p.633. Histoire de l'Art. vol. III, p. [illegible] and [illegible].

This type of the seated scribe like the Egyptian is represented by only the fragments of 3 or 4 statuettes. Moreover

The identity of the function will suffice to give a reason for the resemblance. Rigorously, one can adhere to this explanation: but there are yet certain indications which seem favorable to the hypothesis of a direct imitation. The statuette of the Acropolis presents in certain respects a very unusual appearance. In no other work of archaic sculpture do we find this nude bust, this piece of cloth rolled around the loins and pressed against the thighs in the fashion of the Egyptian oschanti. Only the plaits, here without flexibility, do not reproduce the pattern-like arrangement of those of the draperies of the Egyptian artist. Perhaps it will be objected, that ordinarily the pose of the scribes of Memphis or of Thebes is not entirely that of their colleagues of Athens. Like the celebrated scribe of the Louvre, they are seated on a mat on the ground, their legs crossed under them: but in the cases of our museums in which are arranged small Egyptian bronzes, some scribes are however discovered, that instead of being crouched on the soil, are seated on a stool like the Greek clerk, with the legs hanging down. Brought to Athens by some traveler, a statuette of this type could serve as a model for the Attic sculptor, when in the exercise of his employment, he had occasion to represent a treasurer of the goddess.

Note 1.p.631. Histoire de l'Art. vol. I. Fig. 19, Pl. X.

Note 1.p.632. Furtwängler,(the same, p. 183, note 2) cites for the museum of Berlin alone, three examples of these scribes seated on chairs.

Other indications permit us to divine the relations that Attica maintained with Egypt, and the taste that men had at Athens for the products of that civilization. From the time of Pisistratus, a certain Amasis signed the vases profusely distributed in commerce by one of the principal workshops of the Ceramicos; now to judge of him by his name, that artist must have originally been from some one of the cities of the Delta. One also remembers this pedestal whose moulding reproduces with striking fidelity the characteristic profile of the egyptian cavetto.[2]

Note 2.p.632. Histoire de l'Art. vol.VII.p.550 and Fig. 251.

This type of the seated scribe like the Egyptian is represented by only the fragments of 3 or 4 statuettes. Horsemen

[illegible] there. There have been found some frag-
ments of horses [illegible] with the breast on which they were
mounted, or that they [illegible] by the mane.[1] These accessories
[illegible] have been more injured than the torsos by the rage
of the destroyers. If we have the bodies of several horses
nearly intact, of the riders with perhaps one exception,
there does not remain more than the legs. [illegible]
[illegible]
[illegible]
[illegible] in chronological order, to establish
that classification by no criterion other than the study of
the quality of the execution, [illegible], there
freer and more precise.[1]

Note 2, p.632. In the 4 th century were yet on the Acropo-
lis a certain number of effigies of this kind; Aristotle c
cites the inscription on one of these [illegible], where the ri-
der stood beside the horse. (Athenaion Politeia, VII). Altho-
[illegible] those
that he saw and whose dedications he read can scarcely be
those, whose fragments we are studying here, such as [illegible]
the ground beneath the hoofs of the Persians. But these
[illegible]
the moment, when soon after the second Median war, Athens
began to have a national cavalry.

Note 1, p.633. [illegible] (Athen. Mitth. 1892 p.125-128).

What is more ancient would be the heads and breasts of h
horses, that appear to have belonged to a chariot present-
ed in front view, as on the metope of the old temple of
Selinonte.[7] [illegible]
one of these groups that we possess. It almost entire re-
mains of the [illegible].
(Fig. 324), except the head, arms and the legs from the mid-
dle of the thighs. [illegible]
contrast with the breadth of the chest and of the thighs as
[illegible]
muscles, one would be tempted to believe that this monument
is nearly contemporaneous with the Moschophore. Without stop-
ping at other remains of horses, whose places have been mark-
ed in the series, we come to a fragment that has had a singu-

were more numerous there. There have been found many fragments of groups formed with the horses on which they were mounted, or that they held by the hand.[3] These equestrian figures have been more injured than the scribes by the rage of the destroyers. If we have the bodies of several horses nearly intact, of the riders with perhaps one exception, there does not remain more than the legs, that sometimes have adhered to the bact that they enclosed. With but one exception are no bases with inscriptions; if one desires to arrange these monuments in chronological order, to establish that classification is no criterion other than the study of the quality of the execution, here still very awkward, there freer and more precise.[1]

Note 3,p.632. In the 4 th century were yet on the Acropolis a certain number of effigies of this kind; Aristotle c cites the inscription on one of these groups, where the rider stood beside his horse.(Athenaion politeia,VII). Although he calls these figures "anathemata ton archaion," those that he saw and whose dedications he read can scarcely be those, whose fragments we are studying here, such as heaped the ground beneath the hammers of the persians. But these dedications could only become more and more frequent after the moment, when soon after the second median war, Athens began to have a national cavalry.

Note 1.p.633. Winter. Archaische Reiterbilder von der Akropolis.(Jahrb. 1893.p.135-136).

What is more ancient would be the heads and breasts of h horses, that appear to have belonged to a chariot presented in front view, as on the metope of the old temple of Selinonte.[2] Then would come the most important remnant of one of these groups that we possess. If almost nothing remains of the horse, there is the entire torso of the rider, (Fig. 324), except the head, arms and the legs from the middle of the thighs. By the narrowness of the haunches which contrast with the breadth of the chest and of the thighs as a purely linear indication of the sides and of the abdominal muscles, one would be tempted to believe that this monument is nearly contemporaneous with the Moschophore. Without stopping at many remains of horses, whose places have been marked in the series, we come to a fragment that has had a singular

costume for some time. [illegible] the two legs of the rider have been found; and to him has been restored a base derived from the multitude of votive monuments; so it called the Persian cavalier.[1] What prepared for him that appellation is that both legs are covered in tight trousers that descend to the ankle (Fig. 22?). On these trousers as well as on the bottom of the tunic that covers the body were very clearly distinguished at the time of discovery, varied designs, zig-zags, frets and lozenges, painted in violet and red, green and blue. These varicolored fabrics, these trousers foreign to Hellenic custom, characterizes the Asiatic costume, which especially in the paintings of vases is attributed by the Greek artists to barbarians like the Persians and Scythians, the Thracians and others. This sculpture has been compared to a cup in the museum of Oxford decorated by the image of a cavalier dressed in the same fashion, armed with the bow and quiver. A cup on which is read the inscription "Miltiades kalos;"[2] among the fragments of the equestrian statue have also been found the pieces of a quiver.[3] We would have there two contemporaneous monuments, that by different means have expressed the same feeling, the joy that the people of Athens felt on the morrow of the day of Marathon. The painter expressed this sentiment by the choice of his motive and by the inscribing in honor of the commander, that his name created on the clay; at the same time, some one of the first citizens of the city, perhaps Miltiades himself, was made the interpreter of this patriotic joy by consecrating on the Acropolis this effigy of the vanquished enemy.

Note 2.p.633. Winter. Figs. 1, 4.

Note 1.p.631. Studniczka. [illegible]

Note 2.p.634. Klein. Die griechischen Vasen mit Lieblings-inschriften, [illegible] p. 143. P. Gardner. Catalogue of Greek vases in the Ashmolean Museum. Pl. VIII.

Note 3.p.634. It is supposed that this quiver was attached to the top of the thigh of the cavalier, where the marble is pierced by two holes.

[illegible] is more intelligently studied. The explanation [illegible]

fortune for some time. Nothing but the two legs of the rider have been found; but on him has been bestowed a name derived from the multitude of votive monuments; he is called the P Persian cavalier.[1] What procured for him that appellation is, that both legs are covered by tight trousers that descend to the ankle (Fig. 325). On these trousers as well as on the bottom of the jacket that covered the bust was very clearly distinguished at the time of discovery, varied designs, scales, frets and lozenges, painted in violet and red, green and blue. Thise varicolored fabrics, these trousers foreign to Hellenic customs, characterizes the Asian costume, which especially in the paintings of vases is attributed by the Greek artists to barbarians like the Phrygians and Scythians, Thracians and Medes. This sculpture has been compared to a cap in the museum of Oxford decorated by the image of a cavalier dressed in the same fashion, armed with the bow and quiver, a cup on which is read the inscription "Miltiades palos;"[2] among the fragments of the equestrian statue have also been found the pieces of a quiver.[3] We would have there two contemporaneous monuments, that by different means have expressed the same feeling, the joy that the people of Athens felt on the morrow of the day of Marathon. The painter expressed this sentiment by the choice of his motive and by the acclamation in honor of the conqueror, that his brush traced on the clay; at the same time, some one of the first citizens of the city, perhaps Miltiades himself, was made the interpreter of this patriotic joy by consecrating on the Acropolis this effigy of the vanquished enemy.

Note 2.p.633. Winter. Figs. 1, 4.

Note 1.p.634. Studnicsa. Ein Denkmal des Sieges bei Marathon. (Jahrb.1891.p.239-248).

Note 2.p.634. Klein. Die griechischen Vasen mit Lieblingschriften; plate before frontispieceand p. 148. P. Gardner. Catalogue of Greek vases in the Ashmolean museum.Pl.XIII.

Note 3.p.634. It is supposed that this quiver was attached to the top of the thigh of the cavalier, where the marble is pierced,by two holes.

Nothing is more ingeniously combined. The explanation proposed for the cup seems to confirm in the most unexpected manner the conjecture treating the statue; but a first dif-

difficulty is that there are serious reasons for calling in doubt the date assigned to the cup: competent judges agree in believing it rather of the last years of the 6 th century than after 490.[1] As for the marble cavalier, there is e every reason to think that he was neither a Scythian nor a Persian. There has been discovered on the Acropolis a base in which is thought can be recognized that which bore this figure. On it is read:-"(Dio)cleides, son of Diocles, has consecrated to Athena."[2] All analogies lead one to assume that the statue was the portrait of the giver. It remains to give a reason for the singularity of the costume here a and on the painted cup: now it is explained in a very plausible manner by the relations that the Athenian nobility, a about that time, maintained in Thrace, where Miltiades the elder, chief of the rich family of Philaides, inherited after him by his nephew Stesagoras and his son Miltiades the younger, the future victor of Marathon. Many young Athenians must seek their fortune near those tyrants, and there f for winter campaigns, they had assumed the habit of taking from the barbarians whom they fought, clothing more suited to the climate than the Greek costume with the legs nude. On returning to Athens, the young swells that led the fashion, and whose name is read accompanied by the epithet Palos on the painted vases, would freely show themselves in public in that fireign clothing, which brought to mind their adventures and distant exploits.

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Note 2.p.635. Winter,p.155-156; C.I.Att.IV,373.

Note 1.p.635. Winter, p. 154. E. Gardner, who wrote the Catalogue of the vases of the museum of Oxford in which is found the vase in question, is of the same opinion.

It has been recently established that Athens did not then possess a cavalry corps.[1] Monuted infantry formed the hoplites of the two first classes. For the most part these hoplites traveled on horseback to the place of the battle: each of them was then followed by a squire, who also had his mount. During the combat that was between men on foot, this companion held the horse of his mashder: in case of victory, being lightly armed, he took part in the pursuit of the enemy. The "uperetai" seem to have been always sons of a good family, who before attaining the age at which they must them-

Themselves assume the heavy armor of the acolite, were trained in that manner to the fatigues of military service. It is believed that these squires appear in the inscription lists of the steles or of the [illegible] of [illegible] statues (Fig. 411). Their presence there indicates that the deceased belonged to the class of the [illegible] or that of the chevaliers. As for those statues of horsemen erected on the acropolis, one are inclined to see in them the offerings of the citizens, who had commanded in the army as squires; [illegible] to recall thus was the part that they had taken from their youth in the enterprises of the battles of the city.

Note 1.e.411. A. Martin. Les [illegible] Atheniens. 1886.(Extract from Memoires de l'Acad.des Inscr. vol. 37.

Here is the last reason and not the least decisive, for rejecting the hypothesis of a series of [illegible]. If it were true that the frieze in question was executed in the brief interval separating the two Median wars, one would recognize there by the character of the execution, the most recent or at least one of the most recent monuments of this series. Now such is not the case; several of these fragments give the impression of an art which appears more advanced, than is that of the sculptor who cut in marble the so-called Persian cavalier. We reproduce the fragment that one seems to form the last term of the series.(Fig. 325). The neck and shoulders of the horse are here very much finer, the head is more elevated and more alive, the eye is better [illegible]ed, and the mane is represented in a less conventional manner. There are between these monuments differences sufficiently marked for it to appear certain that the so-called Persian cavalier precedes by a certain number of years the group of which the last fragment forms a part.

If time had less injured these virile figures, one could have studied in them, as done for the female type of the [illegible], the progress that sculpture realized at the end of the century in the representation of the man's bodies, [illegible] that one can even divine in the fragments that remain to us. In one of them (Fig. 327) the nude is modeled with singular precision, and especially the feet with the well [illegible] articulation of the ankle and the length of the toes.

Themselves assume the heavy armor of the hoplite, were trained in that manner to the fatigues of military service. It is believed that these squires appear in the inferior lists of the steles or of the pedestals of funerary statues (Fig. 51). Their presence there indicates that the deceased belonged to the class of the pentasicomedimnes or that of the c chevaliers. As for those statues of horsemen erected on the Acropolis, men are inclined to see in them the offerings of the citizens, who had commenced in the army as squires; what the donors desired to recall thus was the part that they had taken from their youth in the enterprises of the battles of the city.

Note 1.p.636. W. Helbig. Les hippeis Atheniens. 1902.(Extract from Memoires de l'acad.des inscr. Vol. 37.

Here is the last reason and not the least decisive, for rejecting the hypothesis of a trophy of Marathon. If it were true that the group in question was executed in the brief interval separating the two Median wars, one should recognize there by the character of the execution, the most recent or at least one of the most recent monuments of this series. Now such is not the case; several of these fragments give the impression of an art which appears more advanced, than is that of the sculptor who cut in marble the so-called Persian cavalier. We reproduce the fragment that we can assume to form the last term of the series.(Fig. 326). The neck a and shoulders of the horse are here very much finer, the h head is more elevated and more alive, the eye is better placed, and the mane is represented in a less conventional manner. There are between these monuments differences sufficiently marked for it to appear certain that the so-called Persian cavalier precedes by a certain number of years the group of which the last fragment forms a part.

If time had less injured those virile figures, one could have studied in them, as done for the female type of the xonai, the progress that sculpture realized at the end of the century in the representation of the men's bodies, an advance that one can even divine in the fragments that remain to us. In one of them (Fig. 327) the nude is modeled with singular precision, and especially the feet with the well designed projection of the ankle and the length of the toes,

in an elegance that recalls that of the same extremeties in the female statue dedicated by Euthydicos (Fig. 298).

For lack of the bodies, we have only a series of heads for measuring the route thus passed over, of heads that can scarcely have belonged except to votive statues. Among these fragments are those which, though cut in marble, seem to h have been executed by workmen accustomed to work in tufa. Without going back to that, one can open this series by the study of a work which, though already attesting in its author a certain skill in chiseling marble, still shows the procedures in execution of the earlier period. This refers to what is called the Rampin head, from the name of the first possessor, who ackuired it at Athens and left it to the museum of the Louvre (Fig. 328).

This head came from a statue a little smaller than nature. "The profile must be first observed, to seize its true character. The flat jay with stiff contours, the muscle projecting with hardness on the neck, the awkwardly drawn and slightly hollowed ear, that seems to be in wood, then the square fashion in which the hair is cut on the nape, are various traits that have a very clear signification and recall at once the ancient technics of wood, whose traditions were continued in that of tufa. The view of the face produces a weaker though similar impression, because of the flattening of both cheeks," the dryness of the receding chin and the lack of modeling in the lips. The eyes are too near the nose, they are still too much below the plane of the temples, which makes them too much swelled. The appearance of those great eyes joined to the vague smile that runs like a reflection over the arched lips and on the tense skin of the cheek bones, makes one think of the Moschophore and of that of the triple Typhon in tufa. Beard and hair are wrought in identical manner: they form numerous chaplets placed next small beads, that diminish in size as they continue from the starting point."[1] By this entirely conventional procedure are executed the little curls below the oak crown and terminated by a spiral coil, are close together and extend on the brow where they descend very low. It is the same with the two l longer tresses that on both sides of the face hang before the ear in the fashion that we term heart-curls. Beard and

hair were uniformly adjusted too. A trace of red is visible above the upper lip and [16] permits recollection that the moustache was indicated by a simple line with the brush. From the vestiges remaining, it was a thinly growing moustache, just as the artist has wished to represent the scant downy hair along the cheeks and around the chin, which is the first beard of the young man. The statue then represents a young athlete.

[16] [illegible], on this statue.(Athenische Mitth. Vol. VII, p.146-147).

This statue was judged an Attic work. What allows this to be affirmed is, not only that the fragment was found at Athens, either on the Acropolis itself, or on the southern slope of the citadel:[1] It is particularly the resemblances, that we have indicated between this fragment and works like the Typhon in tufa and the Moschophore, in which one recognizes with entire certainty the first attempts of the Attic school. These are further not the only [illegible] and correspondences of this sort that one finds to recover. On several heads of this [illegible] the beard and hair are rendered by the same [illegible] of [illegible] (Fig. [illegible]). As for the regular symmetry [illegible] [illegible] that laborious search for grace, we have found them in most of the female statues of the Acropolis (Pls.IV,V,XII). The sculptor that chiseled that head has still retained something of the practice, that formed his apprenticeship in his first youth, under some master of the old school: but later he was subject to the influence of artists, who had brought marble into fashion, and he was trained to represent in a male head these coquettish arrangements of the hair, the model for which was offered by the female figures. The statue [illegible] [17] [illegible] the same line at the most ancient [illegible] it is very probable that it was executed about the middle of the century about the year 550.

[1] [illegible] [illegible] style [illegible] questions sur l'[illegible], etc. 1878. p. 11).

In spite of certain appearances that may deceive at first sight, the so-called [illegible] head, from the name of its original possessor, is certainly more recent than the female

hair were uniformly painted red. A trace of red is visible above the upper lip and it merits recognition that the moustache was indicated by a simple line with the brush. From the vestiges remaining, it was a thinly growing moustache, just as the artist had wished to represent the short curly down along the cheeks and around the chin, which is the first beard of the young man. The statue then represents a young athlete.

Note 1.p.638. Lechat. La tete Rampin.(Monuments Piot. Vol. VII, p.146-147).

This statue was indeed an Attic work. What allows this to be affirmed is, not only that the fragment was found at Athens, either on the Acropolis itself, or on the southern slope of the citadel.[1] It is particularly the resemblances, that we have indicated between this fragment and works like the Typhon in tufa and the Moschophore, in which one recognizes with entire certainty the first attempts of the Attic chisel. These are further not the only analogies and correspondences of this sort that one finds to recover. On several heads of tufa the beard and hair are rendered by the same strings of beads (Fig. 86). As for the regular symmetry which the tool has endeavored to establish in the headdress and that laborious search for grace, we have found them in most of the famale statues of the Acropolis (Pls.IV,V,XII). The sculptor that chiseled that head has still retained something of the practice, that formed his apprenticeship in his first youth, under some master of the old school: but later he was subject to the influence of artists, who had brought marble into fashion, and he was aroused to reproduce on a male head those coquettish arrangements of the hair, the m model for which was offered by the female figures. The statue surmounted by that head must be of nearly the same time as the most ancient Korai: it is very probable that it was executed about the middle of the century about the year 550.

Note 1.p.639. Albert Dumont. Tete en marbre d'ancien style athenien.(Monuments grecs, publiees par l'Association, etc. 1878. p. 1).

In spite of certain appearances that may deceive at first sight, the so-called Jacobson head, from the name of its p present possessor, is certainly more recent than the Rampin

head.(Fig. 329).[1] In the position of the eyes, there is here still some trace of that obliquity, that is the rule in the very ancient sculptures, and high arched eyebrows follow the same direction. The eyeball is as projecting as on the preceding head: but the oval of the orbit is drawn more correctly here: the eyelids are more flexible and one feels that they are more mobile. What especially evidences an art already more advanced is the modeling, all very broad and very correct for the cheeks, the turn of the mouth and of the chin. The very marked relief of the cheek bones, the strong jaws divined beneath the covering of flesh, the firm and p precise art of the lips, give to this face an expression of energy, slightly brutal but according well with the hypothesis suggested to the first writer by a curious detail. The ears are close to the head and seem as if frosted and swelled. The sculptor has shown himself in the rest of the figure sufficiently master of form, that one cannot think of explaining as unskilfulness the singular appearance given to those organs. The effect is intended. These deformations of the cartilages with the injury to the hearing that results from it, are accidents common to boxers and to wrestlers of all countries. These were termed broken ears by the ancients.[1] The Greek artists were so careful for truth, that they took care not to forget this characteristic peculiarity on the effigies of wrestlers. Whether votive or funerary, the statue must then represent a pancratist, an athlete that practised both wrestling and boxing. There can be no question of seeking a portrait in it: art did not then aim at an individual resemblance: but one can scarcely doubt that the artist borrowed from nature the essential elements of this type, those impressed on all persons by the practice of a certain professional training. What also confirms this supposition is the mode employed by the statuary for rendering the hair. There is nothing here resembling those skilful s structorer of curls, whose arrangement could be deranged by the least shock: nothing but hair cut very short, divided in plaits, where the hand of the dawersary could find nothing to seize. The marble-worker further had only to imitate here the bronze-worker. Nearly like this was treated the h hair on those statues of Olympian and Pythian athletes, the most beautiful of [illegible] are on bronze.

most beautiful of whom are in bronze.

Note 1.p.640. For the source se Rayet, Etudes d'art et d' archaelogie, p.1-8. 1888; Arndt, La Glyptotheque de Ny-Carlsberg, text and pls. I, II; Rayet, the first owner, was told that it was found near the gas works, which suggests that the statue belonged to one of those funerary monuments, that made an unbroken border of the sacred way from the Dipylon to the bridge of the Cephisus. Milchhöfer was assured that the head was exhumed at Phalerum.

Note 1.p.642. See the texts collected by Rayet, p.L and n. 2, and add to the examples the great bronze statue of a pugilist possessed by the museum of the Baths at Rome.

Among the monuments that one can compare with the Jacobsen head by their execution and probable age, we shall cite only a lash head (Fig. 330). It is not precisely known whether it was discovered at Egina or at Athens:[2] but it is agreed to recognize in in an Attic work. It seems very nearly related to the sculptures just described, and is distinguished from them by a trait peculiar to it. The sculptor has tried his best to model the face; buh he is not interested in the hair, moustache and beard.[3] On the cranium, the upper lip and the chin, is not a stroke of the chisel, not een the attraction and indication of a work to be made. The workman was satisfied to treat the marble with the point, where in life the hair covers the skin; on this roughness the color would adhere better than on the smooth surface. In spite of the precautions taken, there remains no trace of the color, doubtless a red more or less vivid, that had been placed on the surfaces so prepared. It matters little; there can be no doubt of the nature of the means employed by the artist to produce the desired effect; this fragment alone sufficed to reveal the importance of the role enjoyed by color in t the procedures of archaic sculpture. As for the execution, one will note particularly the rendering of the ear: however simple it may be, it reproduces very faithfully what nature gives. One can say as much of the face. The cheek bones do not have here that slightly exaggerated projection, that we had noted elsewhere, The skin appears stretched over the f full and firm cheeks.[1]

Note 2.p.642. The statements of the dealer at Athens, who

sold it to the ambassador Sabouroff have been contradicted. (Furtwängler. Collection Sabouroff, text and pls. III,IV. X. Museum zu Berlin. Beschreibung der antiken Sculpturen. 1891. No. 308).

Note 3.p.642. Unknown is the source of a head purchased in 1817 from Fauvel, French consul at Athens, belonging to the Louvre. (Collignon, Monuments grecs publies par l'Association, etc. 1889-1890. p.35-42, fig. in text). The work is nearly the same as on the Sabouroff head; it is the same p procedure of indenting.

Note 1.p.643. There seems to date from the same time and the same workshops a marble head of Pentelican marble acquired by the Louvre with some other fragments of the statue of which it formed a part. See Collignon. Fragments d'une statue en marbre d'ancien style attique.(Gaz.arhc.1887,p. 82-93, pl. XI). The Jacobsen head has also been compared to two monuments, of whose source no certain information exists, but in which it was believed that one could recognize works of an Attic chisel by their execution. This refers to a head in the Louvre,(Collignon, B.C.H.1892.p.447-452,pl.V), and a head in the British Museum.(Collignon, B.C.H.1898,p. 284-301, pls. XII, XIII).

Progress is still more marked on a head of a young man, in which it has been agreed to recognize one of the most modern pieces, that have come from what German archaeologists call The Persian rubbish. Only very little time must have passed from the epoch when the stature was erected on the Acropolis and that when all these images were reduced to bits. By its style, this head of natural size belongs to the art of the 5 th rather than to that of the 6 th century. It is further marvellously preserved and like a flower of the chisel: the marble would not have retained this freshness, had it remained for some years exposed on the plateau to every storm. (Plate XIV).

In the composition of the hair, there is at the same time an elegance that is in the traditions of the archaic sculpture of Athens, and a simplicity that causes the presentation of a sudden change of taste. The hair is divided into two masses of unequal importance. It forms two great tresses behind, that instead of hanging on the back, like the long

plaits that we have found on the most ancient statues, are brought forward, cross over the nape and are lost under a thick covering of light and wavy curls. These cover the entire crown of the head and fall in front where they descend very low, leaving but a short interval between the eyebrows and the broad arch described by them across the top of the face. This arrangement seems to represent one of the varieties of coiffure called by the Greeks the krobulos, that according to Thucydides had ceased to be in use in Athens but recently, when he wrote.[1] Numerous monuments prove that it was generally adopted in the years that preceded and also closely followed the two Median wars.[2] It is again found on the head of a young man, which we reproduce from a vase of Euphronios (Fig. 331); the latter seems to have conformed to a certain coiffure about the first years of the 5th century, from which also dates the fragment that we are studying. The only difference between the sculptured and the painted heads is, that in the latter the head is enclosed by a narrow fillet.

Note 1. Thucydides. I. 6.

Note 2. These monuments have been collected and described by [illegible].

To this abundance of curls and [illegible] and created by the flexibility of all those curved lines as opposed to a face entirely beardless, the outline of the figure youthful and firm, a contrast whose happy effect is again [illegible] of the shadow cast on the brow by the dense locks of the abundant hair and the projection of its terminal fringe, this sort of enclosure contributes to enhance the regular purity of the lines. The arched eyebrows are finely drawn. The eyes are large and well cut. The eyeball no longer has that exaggerated projection, that we have seen presented everywhere in the earlier heads. The nose separates from the brow [illegible] inflection in outline, is firm and straight and the chin has a beautiful roundness. In the mouth a slight projection of the lower lip gives the expression [illegible]. There is no longer anything [illegible] of the conventional smile that the archaic art believed would be imposed on all its models. The features are rather

plaits that we have found on the most ancient statues, are brought forward, pass over the ears and are lost under a thick covering of light and wavy curls. These cover the entire crown of the head and fall in front where they descend very low, leaving but a short interval between the eyebrows and the great arch described by them around the top of the face. This arrangement seems to represent one of the varieies o coiffure called by the Greeks the crobyle, that according to Thucydides had ceased to be in use in Athens but recently, when he wrote.[1] Numerous monuments prove that it was generally adopted in the years that preceded and also closely followed the two median wars.[2] It is again found on the head of a young man, which we borrow from a vase of Euphronios (Fig. 331): the latter seems to have commenced as a ceramist painter about the first years of the 5 th century, from which also dates the fragment that we are studying. The only difference between the sculptured and the painted heads is, that in the latter the head is enclosed by a narrow beard.

Note 1.p.644. Thucydides. I. 6.

Note 2.p.644. These monuments have been collected and described By Schrieter.(Der altattische Krobylos,(Athen.Mitt. vol. VIII,p.246-273,pls.XI; XII; vol.IX,p.232-254,plsIX,X).

To this abundance of curls and that uneven surface grooved and shaded by the flexibility of all those curved lines as opposed on a face entirely beardless, the polish of the flesh, youthful and firm, a contrast whose happy effect is a again accented by the vigor of the shadow cast on the brow by the dense locks of the abundant hair and the projection of its terminal fringe, this sort of enclosure contributes to enhance the regular purity of the lines. The arched eyebrows are finely drawn. The eyes are large and well cut. The eyeball no longer has that exaggerated projection, that we have seen presented everywhere in the earlier heads. The nose separates from the brow a scarcely marked inflection in outline, is firm and straight and the chin has a beautiful roundness. In the mouth a slight projection of the lower lip aids the expression. There is no longer anything here of the conventional smile that the budding art believed should be imposed on all its models. The features are rather

a little sad or at least the [illegible] unsuccessful. The qua-
lity of this modeling more recalls that of the female sta-
tue most delicately [illegible] (Fig. [illegible]). The man's head
seems a little more recent. The work on the hair is of a b-
etter fracture, and the oval of the face is longer and more
elegant. From one work to the other, the modeling has gained
in flexibility and freedom. The statue of that has but sli-
ght remains and must have been executed between 490 and 480.

To the same years it is proposed to attribute a statue
of a youth the oldest entire [illegible].[1] There is missing only
the left arm, right forearm and the lower part of the legs.
The torso is in excellent preservation. The head that form-
erly surmounted it has been found; for that was substituted
one of later date, which a first too hasty restoration had
fitted to the fragment which it was desired to complete. Be-
fore the entirety was reconstructed, the first archaeologist
who studied this statue had assigned it to the period betw-
een 490 and 480.[2] Even after the correction that restored
to the work its true appearance, we do not think that one
could descend from that hypothesis. In the circumstances
of the discovery of the various fragments from which the
statue was restored, there is nothing that compels it to
be regarded as taken from the layer of rubbish created by
the burning of the Acropolis. The head has been replaced in
its proper place and [illegible] still has a slightly archaic
character; but it presents an incontestable analogy to that
of the Harmodius of Naples, a copy of a work after the [illegible]
[illegible].[1] There is also in the rendering of the move-
ment of the body and members a knowledge of the nude and a
freedom of execution, that is found in the same degree in
none of the figures that certainly precede the taking of A
thens.

Note 1.p.646. Histoire de la sculpture. T.p.278-281, figs. [illegible].

Note 2.p.648. Furtwängler. Statue von der Akropolis.(Athen. Mitt.1880.p.20-42, pl. I).

Note 3.p.646. Th. Sophoulos.(Ephemeris. 1888.p.88-89,pl.I?

In the same museum of the Acropolis is another statue of
the same type, which appears a little more ancient; it may
belong to the first quarter of the 5 th century.[1] The left

a little sad or at least are grave and thoughtful. The nobility of this youthful head recalls that of the female marble head dedicated by Euthydicos (Fig. 299). The man's head seems a little more recent. The work on the hair is of a b bolder freedom, and the oval of the face is longer and more elegant. From one work to the other, the modeling has gained in flexibility and freedom. The statue of that has but slight remains and must have been executed between 490 and 480.

To the same years it is proposed to attribute a statue of a young man almost entire today:[1] There is wanting only the left arm, right forearm and the lower part of the legs. The torso is in excellent preservation. The head that formerly surmounted it has been found: for that was substituted one of later date, which a first too hasty restoration had fitted to the fragment which it was desired to complete. Before the entirety thus constructed, the first archaeologist who studied this statue had assigned it to the period between 480 and 460.[2] Even after the correction that restored to the work its true appearance, we do not think that one should dissent from that hypothesis. In the circumstances of the discovery of the various fragments from which the statue was restored, there is nothing that compels it to be regarded as taken from the layer of rubbish created by the burning of the Acropolis. The head has been replaced in its proper place and doubtless still has a slightly archaic character: but it presents an incontestable analogy to that of the Harmodios of Naples, a copy of a work after the second Median war.[3] There is also in the renderingof the movement of the body and members a knowledge of the nude and a freedom of execution, that is found in the same degree in none of the figures that certainly precede the taking of A Athens.

Note 1.p.646. Histoire de la sculpture. I.p.373-374,Figs. 191,192.

Note 2.p.646. Furtwängler. Statue von der Akropolis.(Athen. Mitt.1880.p.20-42, pl. I).

Note 3.p.646. Th. Sophoules.(Ephemeris. 1888.p.85-89,pl.III.

In the same museum of the Acropolis is another statue of the same type, which appears a little more ancient: it may belong to the first quarter of the 5 th century.[1] The left

leg is thrown forward according to the antique custom; the pose still retains some stiffness and the execution in places bears traces of a certain indecision. The proportions are slender. The sculptor further has well seized the character of this body of a youth, on which the muscles have not yet been developed by the exercises of the gymnasium. The bony skeleton is but slightly indicated under the supple skin, that everywhere covers a thin layer of fat, The head has suffered too much to lend itself to an analysis of the features.

Note 1.p.647. Delbruck. Eine Jungllingsfigur des Akropolis Museum.(Athen. Mitt.1900.p.273-294, pls.XV,XVI). In the Memoir the figure is studied with much care; but I have not b been able to comprehend why the author names it Samian-Naxian, nor on what basis he distinguishes a Parian an. a Naxian style.

This is likewise an ephebe, beardless and nude, represented by a statuette of which there no longer remains only the head and the torso.[2] The hair is arranged on the brow in great locks freely falling on the nape. The head is smiling and turned to the right with a graceful movement. The attitude here has more ease, it is more free than on the statue previously described. This is still a marble that must be later than the year 500.

Note 2.p.647. Mnemeia tes Ellados. Pl. XXXII.

With the facility in the transportation of the bronzes, one always hesistates to cause them to take place in defining the character of a local art, especially when the country where they were collected is not one in which the arts of metal have been most flourishing. Yet here is a statue of that sort, found on the Acropolis, that was perhaps cast to approach marbles from the same source (Fig. 332). Was it cast at Athens? We do not know: but by more than one significant trait is believed to be recognized, in the model supplied to the founder, the hand of the Attic sculptor.[1]

Note 1.p.648. De Ridder. Catalogue des bronzes trouvees au l'Acropole d'Athenes. 1896. p.33 and note 740.

To judge of it by the latest works that we have studied and reproduced, statuary had attained toward 480 among the Athenians, both in the representation of the body and the

features of man as in that of woman, to free itself from the yoke of archaic conventions. And in fact [illegible] presented to the artist [illegible] of movement, that he did not know how to render with intelligent and correct drawing. It remains to review the reliefs. These are generally better preserved; they afforded less [illegible] for [illegible], than with reliefs half detached from the ground and figures in the round.

2. Votive Reliefs and Funerary Steles.

There was recently found at Athens very near the so-called Temple of Theseus a most curious relief. Its theme is also singular and the execution presents peculiarities very worthy of attention (fig. 290). The artist this time has not [illegible] the elongated and [illegible] stele commonly presented at that epoch by funerary steles (fig. 291). [illegible] of the Acropolis.[2]

[2] [illegible] vol. [illegible] Pl. [illegible] Figs. 290, 291.

The personage [illegible] on the stele is nude and beardless. His head is covered by a helmet whose high and broad crest extends on each side beyond the neck. [illegible] by a mode of which we have already given many examples. While the left leg, the lower part [illegible] with a corner of the stone, is thrown forward, the right is bent so much, that the knee makes a right angle with the thigh; the knee almost touches the ground. With this movement of the lower limbs, one would expect to see the head carried in the same direction; on the contrary, it is turned [illegible] with closed eyes it falls on the left shoulder, like that of [illegible]. The pose of the arm is that of a person [illegible] to his hands, seeking to free his neck from the [illegible] covering it; here when the torso is [illegible], it would be said that the youth is in a state of [illegible] to open his chest to afford free passage to the air.

So far as I know, this expressive gesture is found in no other antique monument. It only seems to [illegible]

features of man as in that of woman, to free itself from the the yoke of archaic conventions, and to touch the moment when nature no longer presented to the artist form or movement, that he did not know how to render with intelligent and joyous freedom. It remains to review the reloefs. Those are generally better preserved: they afforded less opportunity for injuries by man and teme, than high reliefs half detached from the ground and figures in the round.

2. Votive Reliefs and Funerary Steles.

There was recently found at Athens very near the so-called temple of Theseus a most curious relief. Its theme is also singular and the execution presents peculiarities very worthy of attention (Fig. 333). The marble slab here does not have the elongated and pyramidal shape commonly presented at that epoch by funerary steles (Fig. 339). What recalls the two Ionic volutes that decorate its top is the crowning of many of the pedestals surmounted by the votive statues of the Acropolis.[2]

Note 2.p.648. Histoire de l'Art. vol. VII, pl. LIII,l,5; Figs. 280, 281.

The personage outlined on the slab is nude and beardless. His head is covered by a helmet whose high and broad crest extends on two sider beyond the head. His nose as that adopted by archaic art to suggest the idea of a rapid flight, by a mode of which we have already given many examples. While the left leg, its lower part gone with a corner of the stone, is thrown forward, the right is bent so much, that the ankle makes a right angle with the thigh: the knee almost touches the ground. With this movement of the lower l limbs, one would expect to see the head carried in the same direction; on the contrary, it is turned in the opposite one. With closed eyes it falls on the left shoulder, like that of the dying or sick person feeling faint. The pose of the arm is that of a person stifled, and who by instinct gives more play to his lungs, seeking to free his neck from the clothing covering it; here when the torso is nude, it would be said that the youth in a spasm of pain attempts to open his chest to afford free passage to the air.

So far as I know, this expressive gesture is found on no other antique monument. It only seems to allow but one exp-

explanation. The base forming a part of the relief must bear the entire statue of a victor in the race, so that each of a particular kind carves the same other areas; with helmet on head and shield on the arm, the hoplitodromos entered into the arena. It was conceived of the sculptor to recall to the onlooker by a significant image an episode of the contest in which the victor had been won by the runner. At the moment of reaching the goal, he was seized by a stroke of which illness of the heart, frequently caused by violent exertion. But his faintness seen the relief, or had it mortally in his universal as it not true. These accidents were not rare in these races, where the passionate desire to win sometimes led the athlete to exceed the limit of effort. Pausanias relates that Ladas, the most agile runner of his time, fell ill immediately after his victory and died a few days later. Ladas was buried in Laconia; but he had his statue in the temple of Apollo Lycian at Argos.[1]

1 Pausanias, [illegible] III,21,1; [illegible]

If one thinks to divine that the meaning of this singular representation, it is very difficult to make out the date of this work. The arrangement of the hair has a very archaic character with that fringe of locks around the brow, with the two tresses falling before the ear and the four longer ones that escape from the bottom of the helmet. These tresses keep the appearance and the stiffness of stone work. In all the rest of the work is a curious mixture of skill and inexperience. In the inclination given to this head, that bends and yet retains a certain grace, the artist knew very well how to translate his idea, and what renders that still clearer is the painful shrinking of the arms. If this unusual movement was taken from nature and rendered with such accuracy, on the other hand there is something ungraceful in the movement of the trunk of these members, and in the rendering of the whole figure. The sculptor has not tried to imagine this attitude, as it would have been not carried out from exactly life. The [illegible] is carried too far; the head and the entire lower part of the body are seen in profile, while the bust is presented in front: the living model can scarcely realize this remarkable this distortion.

explanation. The base forming a part of the relief must bear the votive statue of a victor in the race, in that race of a particular kind termed the race under arms; with helmet on head and shield on the arm,the hoplitedromos sprang into the arena. It was required of the sculptor to recall on the pediment by a significant image an episode of the contest in which the prize had been won by the runner. At the moment of reaching the goal, he was seized by a crisis of acute dilation of the heart, frequently caused by violent exercise. Had his faintness been but brief, or had he succumbed in his triumph? We do not know. Those accidents were not rare in these games, where the passionate desire to win sometimes led the athlete to exceed the limit of effort. P Pausanias relates that Ladas,"the most agile runner of his time, fell ill immediately after his victory"and died a f few days later. Ladas was buried in Laconia: but he had h his statue in the temple of Apollo Lycian at Argos.[1]

Note 1.p.650. Pausanias. II,19-7; III, 21-1.

If one thinks to divine thus the meaning of this singular representation, it is very difficult to know how to date t this work. The arrangement of the hair has a very archaic character with that fringe of locks around the brow, with the two tresses falling before the ear and the four longer ones that escape from the bottom of the helmet. Those tresses have the appearance and the stiffness of hemp rope. In all the rest of the work is a curious mixture of skill and awkwardness. By the inclination given to this head, that bends and yet retains a certain grace, the artist knew very well how to translate his idea, and what renders that still clearer is the painful shrinking of the arms. If this unusual movement was taken from nature and rendered with vivid accuracy, on the other hand there is something ungraceful in the equality of the angles made with the trunk by these members, and in the projection of the acute elbows. The sculptor has not tried to lessen this defect, as he could have done by not bending both arms exactly alike. The illness is carried too far: the head and the entire lower part of the body are seen in profile, while the bust is presented in front; the living model can present nothing that resembles this distortion.

There is scarcely any modeling on the torso, neither any indication of the pectoral nor of the abdominal muscles: but on the other hand, the contour of the rump, thigh, calf and foot are traced by a firm and sure hand. One even feels in all that part of the body, beneath the skin, the direction and play of the principal muscles.

This relief is less ancient than it might appear at first. It is in island marble; we know thas that it is cater than the time when hhis material entered into current use at Athens. The race under arms was only introduced very late into the gymnastic games of Greece. First attempted at Nemea, it was only in 520 that it had its marked place in the festival of Olympia.[1] Nothing compels us to above that date, when the execution of the relief is considered. The sculptor shows himself very skilful in places. If he has committed the faults mentioned by us, this is perhaps because the theme imposed on him placed him before difficulties, that he had not been trained to solve. More than one stele on which were repeated the motives dear to tradition had left his workshop; but to represent here at the same time the dash of t the race and the apparent or actual death that ended it, he had neither acquired experience to utilize nor a model to follow.

Note 1.p.651. Philostratus. Gymnastika. 57.

The drawing is more correct, buh on the whole, there is a more archaic taste in the relief reproduced elsewhere for the place held by Athena (Fig. 314); we have mentioned there the convention, which measures the weight of the personages by their greater or lesser dignity, by their condition of gods or of mortals.

One finds himself in presence of the products of a more advanced art with the fragments of two reliefs, that seem to have belonged to the same decoration, to a frieze on w which was represented a procession of gods (Figs.334,335).[2] Of one slab was found only the upper part, on it are seen the head and bust of a personage that can only be Hermes; he alone of the gods wore the petase or flat cap by which he is crowned here. His beard is pointed. The hair is retained by a band around the head and is raised and gathered in a mass on the nape. The sole vestment is a tunic, that

[illegible] the neck, [illegible] the arms. He [illegible]
has no wings on the shoulders; but although the legs have
[illegible]
one feels in him that alert and youthful strength, that in
[illegible]
[illegible] (Fig. [illegible]).

[illegible] relief [illegible]-
protes the case of a monument erected concerning a victory, that the Athenians obtained in 507 over the Chalcidians and Thebans. The style of the monument is not contrary to that [illegible].

The other relief is less incomplete. An entire slab of it [illegible] (Fig. 225). On the field is a personage that springs on a chariot where he has already placed the left foot; the right foot [illegible] the slab shows the tails of the two horses and a leg of one of them. The figure has lost only the face, whose outline is alone distinguished; but how must it be interpreted, and [illegible] desired to find a man there; it was asked whether this was not some young victor of the Panathenaic race, returning [illegible] front in two great equal folds, is perceived a long and fi- [illegible] -ciots, that borne by the auriga of Delphi. This hair raised on the nape is said to be rather a virile coiffure; on another of his reliefs, this same sculptor has given it to his Hermes. That is true; but on the monument called that of [illegible] (Fig. [illegible]). The argument was then not decisive, and other reasons render this hypothesis rather improbable. For the dimensions of the slabs, the nature of the marble and the identity of execution, [illegible] seen on the frieze of the treasury of Cnidos (Figs. 153,154).

leaves nude the neck, top of the chest and the arms. The god has no wings on the shoulders; but although the legs have disappeared, it is divined that he walks with a rapid step: one feels in him that alert and youthful strength, that in works of classical art will characterize the messenger of Olympus (Fig. 334).

Note 2.p.651. Studniczka conjectured that this relief decorated the base of a monument erected concerning a victory, that the Athenians obtained in 507 over the Chalcidians and Thebans. The style of the monument is not contrary to that hypothesis.

The other relief is less incomplete. An entire slab of it remains together with a fragment of the adjacent slab (Fig. 335). On the field is a personage that springs on a chariot where he has already placed the left foot: the right foot still rests on the ground. The fragment found of the adjacent slab shows the tails of the two horses and a leg of one of them. The figure has lost only the face, whose outline is alone distinguished: but how must it be interpreted, and what is its sex? Opinions are divided on that point. At first was seen a goddess, Athena, or some other. Later it was desired to find a man there; it was asked whether this was not some young victor of the Panathenaic race, returning to the city on the chariot with which he had won the prize.[1] Beneath the mantle thrown over his shoulders and falling in front in two great equal folds, is perceived a long and finely plaited tunic. This usually clothed the drivers of chariots, that borne by the auriga of Delphi. This hair raised on the nape is said to be rather a virile coiffure; on another of his reliefs, this same sculptor has given it to his Hermes. That is true; but on the monument called that of t the Harpies are women with hair thus arranged (Fig. 145). The argument was then not decisive, and other reasons render this hypothesis rather improbable. For the dimensions of t the slabs, the nature of the marble and the identity of execution, it appears certain that the Hermes and the personage in the chariot formed parts of the same entirety: now by w what reason would a god thus find himself associated with the triumph of a mortal? Goddesses, Cybele or Athena, are seen on the frieze of the treasury of Cnidos (Figs. 163,164)

[illegible] con-
tains fragments of a dozen little votive reliefs of terra
cotta, [illegible]. However,
if it [illegible] here, this
must be to recognize in this figure a god, probably Apollo,
[illegible]
ed with the addition of the chariot on more than one paint-
ed vase. In his quality of herald, Apollo there precedes t
the gods and goddesses of Delphi.[1]

[illegible]
the [illegible].

[illegible]
frau, ihre Tracht und Bedeutung.(Jorhb.1892.p.54-67).

Archaism scarcely makes itself felt longer in these two [illegible] of the execution, such as the arrangement of the coiffure and the beard, as well as that of the drapery. On the latter the folds still have that marked symmetry in which the taste [illegible] the clothing is most happy. In the Apollo the proportions of the body are slender. In the Hermes the vigor evidenced by the width of the neck and the amplitude of the arm are [illegible] that the personage represented here is the patron of the [illegible] cied there as far as possible: see the abundant folds of t [illegible] between the [illegible] of the two fabrics, those of the tunic and of the mantle.

[illegible] There is seen Hermes with his flute at his mouth, who precedes the three goddesses, followed by a mute youth. The work on this fragment is [illegible].[2] [illegible]

to make the same monument. The museum of the Acropolis contains fragments of a dozen little votive reliefs of terra cotta, that represent Athena mounting her chariot. However, if it be desired to renounce seeking a goddess here, this must be to recognize in this figure a god, probably Apollo, leading the chorus of fraternal deities, a scene represented with the addition of the chariot on more than one painted vase. In his quality of herald, Apollo there precedes t the gods and goddesses of Delphi.[1]

Note 2.p.652. Sophoulis. Ephemeris. 1885,p.251; Bötticher, Die Akropolis.

Note 1.p.653. Hauser. Die sogenannte wagenbestreidende F Frau, ihre Tracht und Bedeutung.(Jarhb.1892.p.54-67).

Archaism scarcely makes itself felt longer in these two reliefs, than in the character of certain details of the execution, such as the arrangement of the coiffure and the beard, as well as that of the drapery. On the latter the folds still have that marked symmetry in which the taste of the time found pleasure; but the general arrangement of the clothing is most happy. In the Apollo the proportions of the body are slender. In the Hermes the vigor evidenced by the width of the neck and the amplitude of the arm are indicated with discretion, that does not allow us to forget that the personage represented here is the patron of the gymnasium and the most agile of the gods. As for the Athena or the Apollo, the movement is well chosen and is rendered with rare accuracy. The ease and skill of the tool are carried there as far as possible; see the abundant folds of t the tunic of Hermes, and on the driver of the chariot, the difference that the chisel could indicate without insisting beyond measure, between the appearance of the two fabrics, those of the tunic and of the mantle.

Some other monuments of the same kind have not sufficient importance to merit that one should stop for them. There is a certain votive relief found near the Propyleum, whose interest is particularly related to the cult of Graces, whose statues stood at the entrance of the Acropolis.[1] There is seen Hermes with his flute at his mouth, who precedes the three goddesses, followed by a nude youth. The work on this fragment is rapid and slack.[2] The relief found at Lamptrae

in Lydia represents Hercules overthrowing the lion of Nemea.[3] It is inferred from this that at least a chapel consecrated to the hero was there. Among many others, this is an indication of the popularity that Hercules enjoyed in Attica until the day when Theseus inherited the honors formerly rendered to his senior. The execution is further firm and frank here; the movement recalls that of the group in tufa, which places this conqueror in combat with Typhon.

Note 1.p.654. This cult is so far known for Athens only from Pausanias. IX. 35-3.

Note 2.p.654. Lechat. Hermes et Charites.(Au musee,p.448-452, pl.III).

Note 3.p.654. E. Reisch. Heraclesrelief von Lamptrae.(Ath-Mitt. 1887. p.118-130, pl.III).

By its qualities of execution is valuable the fragment of a stele, that seems to be nearly of the same time as the m march of the gods. The heads and the lower part of the bodies have disappeared: yet one recognizes two women clothed in the tunic and himation, facing each other. One is seated and the other standing.(Fig. 336). The first seems to remove her mantle with the left hand. She makes a gesture with the right, that we have already recognized on other marbles; she extends the fingers as if she prepared herself to receive and take an object offered her as a present. The other young woman with the left hand raises a part of her mantle. Her right arm is raised in the air. One freely imagines it terminated by a hand holding and carrying forward a fruit or flower. The hair of this person hangs over her shoulders in long tresses that fall to her girdle.

There is reason to hesitate on the character that it is proper to attribute to this fragment. Was this stele consecrated in some sanctuary or erected on a tomb? We should see in it rather a scene of adoration. Between the two figures is a difference in height that we have already noted in a votive relief (Fig. 314), between Athena and the believers that worship her. Nothing indicates here a parting scene. This is neither tenderness nor sorrow, but respect is expressed by the attitude of the young girl, and it does not s seem that in Attica was ever established the custom of deifying the dead. The sculptor and the painter have represented

when in the costume in which they were dressed, and in the occupation to which they had devoted themselves during life.

The Attic tomb, when its [illegible] had [illegible] a certain part in the city, comprised above the grave or [illegible] a visible [illegible] part on which the [illegible] [illegible] with the [illegible] in representing the scenes of the dead;[1] those sculptured or painted steles are those that fill an entire hall of the National museum at Athens. In one of his laws that Cicero has preserved by translation, Solon distinguished two forms of this external tomb, that he placed under the protection of the city, the monument and the column.[2] One could already infer from that text, that certain interments must be surmounted by figures in the round, and this conjecture has been confirmed by the examination of the upper surface of the bases, that have served for supports of the funerary monuments. Here indications have been derived from the form of the hollow in which was inserted in the top of the base the foot of the monument [illegible] to the [illegible]. In 1876 some tenths of these bases were studied from this point of view; now for 4 or 5 of them, there is no hesitation: what had been formerly inserted there was [illegible] the [illegible] section of the slab, but the two feet of a statue.[3]

Note 1.p.[illegible]. On the arrangement and appearance of this tomb, see vol. VIII, chapter [illegible], 9.

Note 2.p.658. Cicero, De Legibus. II, 26.

Note 3.p.[illegible]. [illegible]. [illegible] Mitt. 1879, p.88-44, 289-309, pls. I-IV). We have reproduced one of these pedestals.(vol.VIII, p.92, fig. 50).

Of those statues which left at Athens their imprint on the stone, none survived like that of [illegible], to regain its place on its ancient pedestal; but among the figures that in Athens and elsewhere appear to correspond to the idea [illegible] of these funerary images, there are several of which it is known that they were found in the necropolises or their immediate vicinity. The fact is certain for the male statue quite recently discovered at [illegible] (Fig. [illegible]).[4] It is the case for two other archaic Apollos, that of Thera (Fig. [illegible]) and that of Tenea (Fig. [illegible]).[5] The Louvre possesses three statues of seated women, that came from the cemetery of Mil-

them in the costume in which they were clothed, and in the occupations to which they had devoted themselves during life.

The Attic tomb, when its occupant had held a certain rank in the city, comprised above the grave or cell a visible p part on which the image concurred with the epitaph in perpetuating the memory of the dead:[1] Those painted or sclputured steles are known, that fill an entire hall of the central museum at Athens. In one of his laws that Cicero has preserved by translation, Solon distinguished two forms of this external tomb, that he placed under the protection of the city, the monument and the column.[2] One could already infer from that text, that certain interments must be surmounted by figures in the round, and this conjecture has been conformed by the examination of the upper surface of the bases, that have served for supports of the funerary representations. Sure indications have been derived from the form of the hollow in which was inserted in the top of the base the part of the monument devoted to the image. In 1884 some twentn of these bases were studied from this point of view; now for 7 or 8 of them, there is no hesitation; what had b been formerly inserted there was in the thin section of the slab, but the two feet of a statue.[3]

Note 1.p.656. On the arrangement and appearance of this tomb, see Vol. VIII, Chapter "98, 2.

Note 2.p.656. Cicero, De Legibus. II, 26.

Note 3.p.656. Löschke. Altattische Grabstelen.p.302.(Ath. Mitt. 1879, p.36-44, 289-306,pls. I-IV). We have reproduced one of these pedestals.(Vol.VIII,p.82,Fig. 50).

Of those statues which left at Athens their imprint on the stone, none survived like that of Antenor, to resume its p place on its ancient pedestal; but among the figures that in Athens and elsewhere appear to correspond to the idea t that one has reason to conceive of those funerary images, there are several of them of which it is known that they w were found in the necropolises or their immediate vicinity. The fact is attested for the male statue quite recently discovered at Kalyvia Courvara (Fig.89).[4] It is the same for two other pretended archaic Apollos, that of Thera (Fig. 134) and that of Tenea (Fig. 187).[6] The Louvre possesses three statues of seated women, that came from the cemetery of Mil-

vitates (Fig. 119). The attachment of a female statue of the same type was also found at Athens, which near the cemetery of the Dipylon, appears in the wall built by Themistocles.[1] It is also on the site of a cemetery at Vari in Attica, that was exposed an important fragment of an archaic statue.[2] Similarly, instead of erecting on the monument the image of the deceased, sometimes that of a servant in the round was placed there. There have been found in Attica several fragments of these figures. The use of this funerary sphinx seems to have also been the fashion in Boeotia.[4] The best preserved of these examples is that collected at Sparta (Fig. 121). The wings are painted red and dark blue and the hair is brown. The whole was intensified by repeated breaks with the brush. With its curved wings, its eyes slightly raised at the outer angles, and the ridiculous symmetry of the feathers of the wing, curls covering the chest and the masses of hair that enclose the face, this sphinx has a very archaic appearance; however, there is much freedom in what remains of the body and hind quarters. The work must date from the time of Pisistratus.

Note 1.p.[illegible]. Histoire de l'Art. vol.viii,p.[illegible].

Note 5.p.856. The same. p. 281, note 1.

Note 4.p.[illegible]. The same. p.[illegible].

Note 1.p.[illegible]. Ephemeris. 1874. p.[illegible].

Note [illegible].p.[illegible]. Athen. Mitt. 1879. p.[illegible], pl. [illegible].

Note [illegible].p.[illegible]. On the sphinx as a funerary emblem, see Ath. Mitt. 1879,p.84,note 2; Milchhoefer, [illegible] der, p.28.

Note 4.p.[illegible]. Histoire de l'Art. vol.viii, figs. [illegible].

A tomb of this type can be restored by the aid of a mass of very original character discovered at Lamptra, the ancient Lamptrae (Fig. 123).[1] Still it is possible that there on the pedestal may have been a funerary statue, instead of the sphinx placed in the restoration. Most of the [illegible] to whose service was attached the squire represented on one face of the base.[2] This conjecture will be suggested by a fragment of an Attic funerary stele, on which above a cornice like that of Lamptrae is seen only feet of an effigy of much greater size (Fig. 124). The image of the [illegible] seems to have there only a considerably [illegible].

Miletus (Fig. 112). Now a fragment of a female statue of t the same type has been found at Athens, quite near the cemetery of the Dipylon, engaged in the wall built by Themistocles.[1] It is also on the site of a cemetery at Vari in Attica, that was exhumed an important fragment of an equestrian statue.[2] Finally, instead of erecting on the monument the image of the deceased, sometimes that of a sphynx in the round was placed there. There have been found in Attica several fragments of those figures. The use of this funerary symbol seems to have also been the fashion in Cyprus.[4] The best preserved of these sphynxes is that collected at Spata (Fig. 337). Its wings are painted red and dark blue and the hair is brown. The polos was ornamented by rosettes traced with the brush. With its curved mouth, its eyes slightly raised at the outer angles, and the rigorous symmetry of the feathers of the wing, scales covering the chest and the masses of hair that enclose the face, this marble has a very archaic appearance; however, there is much freedome in what remains of the body and hind members. The work must date from the time of Pisistratus.

Note 4.p.656. Histoire de l'Art. vol.VIII,p.400.

Note 5.p.656. The same. p. 321, note 1.

Note 6.p.656. The same. p.398.

Note 1.p.657. Ephemeris. 1874. p.480.

Note 2.p.657. Athen. Mitt. 1879. p.302-303, pl. III.

Note 3.p.657. On the sphynx as a funereal emblem, see Ath. Mitt. 1879,p.64,note 2; Benndorf, Griech.und Sicil.vasenbilder, p.38.

Note 4.p.657. Histoire de l'art. vol.III, Figs. 151, 152.

A tomb of this type can be restored by the aid of a base of very original character discovered at Lambrica, the ancient Lamp.rae (Fig. 51);[1] still it is possible that there on the padestal may have been a furnerary statue, instead of the sphynx placed in the restoration, that of the hoplite to whose service was attached the squire represented on one face of the base.[2] This conjecture will be suggested by a fragment of an Attic funerary stele, on which above a cavalier like that of Lamptrae is seen both feet of an effigy of much greater size (Fig. 338). The image of the rider seems to have there only a complementary character. This a

[illegible] statement attributed to [illegible] supplied by the [illegible] reliefs, likewise of very slight projection, that decorate the lateral faces of the block. These persons are [illegible] there is the attitude consecrated to family leave-taking. At the right is an old man, father of the deceased, at the left being two women, perhaps his woman and his spouse.

Note 1.p.258. Bieber. [illegible] 1937. p.105-119).

Note 2.p.259. [illegible]

If for [illegible] the funerary stelai is represented only by a single monument (Fig. 144), it is entirely otherwise with the stele. The latter [illegible] a smaller expense to the family: it was thus far more common and is represented by hundreds for the 5 th and 4 th centuries, the examples that have come down to us.[3]

Note 3.p.259. All the [illegible] of this type are reproduced with religious care and briefly described in the great collection, whose publication has been undertaken by the Academy of Vienna and is carried on under the direction of A. Conze. This is the title. Die attischen Grabreliefs, [illegible]

The attic funerary stele is a slab of slender form, [illegible] in the collection of elegant designs (Fig. 229). Sometimes it suffices to engrave a name to which is added some very simple motive, like the [illegible] whose outlines were traced with a brush on the marble. There were stelai on which the entire representation, composed of one or more figures, was executed by the painter without the aid of sculpture. Most of the time when they are found, colors and lines are left in only very slight vestiges; it is very rare that as the stele of Lyseas, the entire design of the image is preserved in the stele, even almost to the least detail.[4]

Note 4.p.260. Die attischen Grabreliefs. [illegible]

It is the figure in a vertical position that these stelai by their form seem called to to in their field: they retain for it nearly the greatest dimensions. Among the little reliefs of this time, whose funerary destination cannot be doubted, we find none in which appears the image of a woman.

biographical statement analogous to that supplied by the t two reliefs, likewise of very slight projection, that decorate the lateral facades of the block. Three persons are t there in the attitude consecrated to family lamentation. At the right is an old man, father of the deceased, at the l left being two women, perhaps his woman and his spouse.

Note 1.p.658. Winter. Grabmal von Lamptrae.(Athen-Mitt. 1887. p.105-118).

Note 2.p.658. W.Helbig. Les hippats atheniens.p.52-53.

If for Attica the funerary statue is represented only by a single monument (Fig. 189), it is entirely otherwise with the stele. The latter imposed a smaller expense on the family: it was then in more common use and is constructed by hundreds for the 5 th and 4 th centuries, the examples that have come down to us.[3]

Note 3.p.658. All the reliefs known of this type are reproduced with religious care and briefly described in the g great collection, whose publication has been undertaken by the Academy of Vienna and is carried on at Berlin under the direction of M. Conze. This is the tetle. die Attischen Grabreliefs, herausgegeben im Auftrage der K.Acad.der Wiss.zu Wien, by A Conze. Berlin. 1890.

The Attic funerary stele is a slab of slender form, slightly narrower at top in the palmatium of elegant design (Fig. 339). Sometimes it suffices to engrave a name to which is added some very simple motives, like the cock and a star, whose outlines were traced with a brush on the marble. There were steles on which the entire ornamentation, composed of one or more figures, was executed by the painter without t the aid of sculpture. Most of the teme when they are found, colors and lines are left in only very slight vestiges: it is very rare that as the stele of Lyseas, the entire design of the image is preserved on the stone, even almost to the least detail.[4]

Note 4.p.658. Die Attische Grabreliefs. Pl. I.

It is the ifgure in a vertical position that these steles by their form seem called to to in their field: they retain for it nearly the natural dimensions. Among the Attic reliefs of this time, whose funerary destination cannot be doubted, we find none on which appeared the image of a woman,

and yet by several inscriptions read on detached bases, it is known that there is in Ionia, Thessaly and Laconia, women as well as men had their "sema" or monument with figure, statue or stele, either with painting or relief.[1] This lack has been filled by a fragment of a stele just acquired by the museum of Berlin, and whose Attic origin seems well established.[2] The marble is Pentelican, and the execution is that of the steles collected in Attic cemeteries. Like Aristion, the woman was represented here as standing (Fig. 340). One of her hands, the only one visible in the fragment preserved, holds a flower; the other must have hung at the side and raised the cloth of the tunic. The coiffure recalls that of many "Korai. The features present a certain analogy to those of the young man carrying a disk (Fig. 342) and with that of Aristion (Fig. 341): but here the eye is less fully opened; it is longer and more almond shaped; the lips are thicker and the cheeks are thinner. It appears that the sculptor desired to mark thus the difference existing in Nature between the faces of men and women, but the appearance of the flesh of the two.

Note 1.p.660. C.I.A.I. 467,468,477. The sema of Lampitos was executed by Endoios. The inscription does not state whether this was a statue or a relief. The word sema appears to have been employed to designate either mode of representation.

Note 2.p.660. Kekule von Stradonitz. Ueber das Bruchstuck einer attischen Grabstele.(Sits.of Acad.of Berlin.1902.

Monuments devoted to men were yet most numerous, and in what we have of these reliefs, the figures of the young persons are in the majority; but one also finds there in their war equipment hoplites, in whom by their beards are recognized adult men (Fig. 341). Without aiming at Individual resemblance, the sculptor characterized the age and condition of the personage by the attitude, clothing and attributes given to him. Nothing better indicates the large part here assigned to convention, than the stele on which were represented together two young men standing and nude.[1] The outline of the first covers and almost entirely concealr that of the second, which is divined only by the doubling of the contour and by a hand projecting in front; that appears to belong to

the person in the second place.

Note 1.p.[illegible]. Grabreliefs. pl. [illegible].

The most ancient and perhaps the most curious remains that we have of this funerary sculpture is a fragment of a stele discovered near the gate of the Dipylon, [illegible] (Fig. [illegible]). This is the top of the stele, [illegible] [illegible] The hair must have been colored red or dark blue, which better accented the outside of the face. With the left hand, whose inside and thumb are visible, the athlete supported the [illegible] on his shoulder.

It is probable that the person was represented with the right arm hanging beside the body in the movement of a rapid march. In what remains to us, there is still much awkwardness. The eye of the face in profile is set as though [illegible] with its thick eyelids and its swollen eyeballs. The nose is very prominent. Only one very flat lobe of the ear is seen, concealed by the hair. The arrangement of the latter [illegible] in great tresses, [illegible] mass held by four bands at its upper end. Yet with all its defects, the work has its charm. One feels there the same effect as on many heads of the Korai, the desire that the artisan felt to animate and illumine the face, to put expression into it. The angle of the mouth is raised, and the cheek is wrinkled to show the smile.

One divines a work of the same school, perhaps from the same workshop, in the fragment of another relief, that must be of a slightly later date.[1] We possess only the head and a part of the spear on which the young man leaned with the left hand. There is more freedom in the execution. The arrangement of the hair is more happy, that is retained by a band around the head, and there is a certain aristocratic nobility in the slightly aquiline nose, yet fine and straight. [illegible]

Note 1.p.664. Grabreliefs., pl.V.

It is [illegible]

the person in the second plane.

Note 1.p.661. Grabreliefs. Pl. VIII. 2.

The most ancient and perhaps the most curious remains that we have of this funerary sculpture is a fragment of a stele discovered near the gate of the Dipylon, outside which ancient Athens had in all times its principal cemeteries.(Fig. 342). This is the top of the image, a beardless head profiled on one of those metal disks, that men exercised in the gymnasiums by throwing as far as possible. The disk must have been colored red or dark blue, which better accented the outside of the face. With the left hand, whose inside and thumb are visible, the athlete supported the quoit placed on his shoulder.

It is probable that the person was represented with the right arm hanging beside the body in the movement of a rapid march. In what remains to us, there is still much awkwardness. The eye of the face in profile is set in front view. With its thick cartilage and its swelled nostrils, the nose is very prominent. Only one very flat lobe of the ear is s seen, concealed by the hair. The arrangement of the latter lacks elegance. Plaited in great tresses, these form a heavy mass held by four bands at its upper end. Yet with all its defects, the work has its charm. One feels there the same effort as on many heads of the Korai, the desire that the artisan felt to animate and illumine the face, to put expression into it. The angle of the mouth is raised, and the cheek is wrinkled to show the smile.

One divines a work of the same school, perhaps from the same workshop, in the fragment of another relief, that must be of a slightly later date.[1] We possess only the head and a part of the spear on which the young man leaned with the left hand. There is more freedom in the entirety. The arrangement of the hair is more happy, that is retained by a band around the head, and there is a certain aristocratic nobility in the slightly aquiline nose, yet fine and straight, in the calm mouth, in the narrow and solid chin (Fig. 343): but the surface of the marble has suffered here far more than on the bearer of the disk.

Note 1.p.664. Grabreliefs., Pl.V.

It is the contrary on a very well preserved monument, the

stele discovered in 1839 at Velanidezza(Figs. 72, 340).[2] A soldier clothed in his equipment is seen leaning on his spear in the too limited field. A very low helmet crowns the head. The plume crowning it has disappeared; it was made separately and fitted by the aid of a projection. Over a short tunic descending to the middle of the thigh the warrior wears a cuirass whose fringe protects the abdomen. Greaves enclose the knee and the entire lower part of the leg. The foot is nude. The Athenian hoplite however never went to war nor even to parade without being shod, at least by sandals; but the artist desired to do honor to the mastery with which he treated the extremeties of his figures.

Note 2.p.664. Grabreliefs. Pl. II, 1.

Color completed the indications of the chisel. The slightly concave ground was painted red, from which the image rose in very slight relief. Touches of another red colored the hair and beard, the lips and eyelids. The helmet was dark blue, and the cuirass was dark on which were detached in light two bands ornamented by frets and chevrons. A lion's head engraved in lines and a star decorated the right shoulder. On the nude was no trace of coloring.

This stele must date from the last quarter of the 6 th c century. Its proportions are very correct, and save for the eye that is still badly presented, the drawing is more correct than that of the bearer of the disk: but one does not feel here to the same degree as in the head on the disk, t the sincerity of the artist that seeks to inspire himself from nature; there is in the entirety a certain coldness, that betrays routine, but an already wise routine, very sure of its work. This is a type consecrated by more than one c copy, that must have been taken at about that time by Attic marble-workers, for the tombs of the Eupatrides. In the territory of another deme, Icaria, has been found a second stele almost similar to the first in every part; the same attitude and the same armor. The difference is only in some very secondary details.[1] The stele of Velanidezza appears to have been in a particularly careful execution. This is perhaps what decided the sculptor to sign it. "Ergon Aristokleous" is read on the face of the band on which are placed the foot of the deceased. The name of the latter, Aristion, is engraved

on the base in which was set the tall marble slab. Thus by the name of the stele of Aristion, archaeologists designate this monument today. I do not know who at the discovery had imagined calling this figure the soldier of Marathon, by reason of the place where it was exhumed. In the sense attached to it, this name was pure fancy; but it is no less t true, that if one desired to attempt to form some idea of the features and equipment of one of those Marathon braves mentioned by Aristophanes, it would be proper to represent them with the features and costume of Aristion.

Note 1.p.666. Grabreliefs. Pl. II, 2. The fragment reproduced in Pl. III, a head and a torso, also seems to have b belonged to a figure of the same type, as well as another. (Pl. VIII, 1).

As for the image of the nude young athlete, it has so far appeared in Attica only in the fragments of the torso and legs, on which the joints and muscles are sometimes accented with a rare vigor (Fig. 344):[2] but these remains suffice to show, that there also at Athens they are one of the current themes of funerary sculpture. One recognizes there a simplified form of the statues, destined to surmount the tomb, like the pretended Apollo of Tenea.

Note 2.p.666. Grabreliefs. Pls. VII, VIII, 2.

Of all the votive or funerary reliefs that we have surveyed, the work in which the Attic chisel has most science and freedom, is that frieze of which there remains to us Hermes at the race and Apollo mounting his chariot (Figs. 334,335). Traces of archaic conventions are scarcely sensible there: the sculptor now has but little progress to make in order to produce masterpieces, such as the great relief of Eleusis representing Triptolemus between Demeter and Kore.

8. What Attic Art owes to the Ionian and Dorian Schools.

In the inventory that we have labored to make of the archaic sculpture of Athens, we have not peen able to take into account a great number of fragments heaped in the glass cases and storerooms of museums of that city, fragments of w which none is perhaps devoid of interest. It has been necessary for us to adhere to the less imperfect and most important pieces. Most of these have been ekhumed in the course of the last 50 years; but the great revelation is that owed

by the excavations to the treasures, that from 1885 to 1889 were carried over the entire extent of the plateau of the citadel down to the solid rock. Thanks to these excavations, we see and even restore with its quaint colors and the figures characterizing it, "the red and blue Acropolis of Pisistratus and of Clisthenes."[1] We certainly represent to ourselves much better than Pausanias could in the time of the Roman emperors, or even a contemporary of Demosthenes; we gain a more correct idea of its appearance, which differed very greatly from that presented after the considerable works executed under the direction of Pericles, of Ictinus and of Phidias, when marble replaced limestone everywhere. An entire chapter of the development of the arts of Attica, with these discoveries and the surprises that they have prepared for us, has been reconstructed from the thick layer of rubbish, in which only yesterday was buried and concealed from all eyes the many rich and varied works, that prepare, announce and explain that of the illustrious masters of the succeeding age.

Note 1.p.287. *The expression is that of Lechat.*

If by reason of the fragmentary condition of the monuments many details still escape us today, yet we seize the great lines: we know what conditions progress operated, and in what order the phases succeeded each other, until the dangerous and salutary crisis of the Median wars. The obscure and isolated Athens of the 7 th century still had only artisans, who carved in wood and then in soft stone the images of the gods and those of men: but that of Pisistratus entered into close relations with the Ionian cities of the Asian continent and with those of the islands; the sculptors Archermus of Chios, Aristion of Paros and Theodore of Samos, concurred in the embellishment of Athens. Two female statues of the Acropolis represent a type called the Samian, from comparison to a statue found at Samos (Figs. 120, 121). This Ionian sculpture [illegible] appears to have exerted but slight effect on Attic sculpture. The imitation of ancient idols is very apparent there: the face is without expression and the drapery leaves freedom. This art was that of the first [illegible] it was not [illegible] necessary to await a revolution in taste. What gave the signal for this was the

by the historian to the trenches, that from 1886 to 1889 were opened over the entire extent of the plateau of the c citadel down to the solid rock. Thanks to these excavations, we see and even restore with its dominant colors and the f forms characterizing it, "the red and blue Acropolis of Pisistratus and of Clisthenes."[1] We certainly represent to ourselves much better than Pausanias could in the time of the Roman empire, or even a contemporary of Demosthenes; we have a more correct idea of its appearance, which differed very greatly from that presented after the considerable works e executed under the direction of Pericles, of Ictinos and of Phidias, when marble replaced limestone everywhere. An entire century of the development of the arts of Attica, which by these discoveries and the surprises that they have prepared for us, has been extricated from the thick layer of r rubbish, in which only yesterday was buried and concealed from all eyes the very rich and varied works, that prepare, announce and explain that of the illustrious masters of the succeeding age.

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[illegible]
[illegible] -ctors made from the marbles of Paros and of Naxos.
[illegible]
charges full carcases of it on the quay of Phalerum, and at the same time come the sculptors, who know now to work the [illegible] [illegible] [illegible] men go to learn the secrets of the trade. When the native [illegible] models proceed for their admiration by the Island sculptors especially by its branches in Paros and Naxos, the school of [illegible] [illegible] Naxos, and the Athenians being of Ionian race took part in the festivals of that Delos, where were exhibited a number of the works of Archermus and of his sons. Assured indications attest the benefit from these contacts to the first Attic sculptors, who attacked marble about the middle of the – th century. For example, here is a type invented and [illegible] [illegible][1] [illegible] [illegible] -cs, where fashion takes possession of it. We find it represented there in the collection of monuments preceding the [illegible] [illegible] Most of these images are more advanced in execution and freer than the statue of Archermus (Finial of Chap. VIII). In [illegible] feels it freed from the image of Those supple and light Victories, of which a swarm fold their wings and light on the balustrade of the Nike Apteros.

[illegible] 122, 123.

[illegible]

[illegible] standing, such as shown to us by the rich series of Korai

appearance at Athens of statues and reliefs, which the sculptors made from the marbles of Paros and of Naxos.

Men are charmed with the marble of the islands. Ships discharge full cargoes of it on the quay of Phalerum, and at the same time come the sculptors, who know how to work the beautiful crystalline stone: as Bathycles of Magnesia had done at Sparta, they bring their workmen with them. They t train apprentices at Athens; In the workshops opened by them, men go to learn the secrets of the trade. When the native artists know how to work the new material, they imitate the models proposed for their admiration by the island sculptors. Especially by its branches in Paros and Naxos, the school of Chios made its influence felt at Athens: the friendship is known that united Pisistratus and Lygdamis, the tyrant of Naxos, and the Athenians being of Ionian race took part in the festivals of that Delos, where were extibited a number of the works of Archermos and of his sons. Assured indications attest the benefit from these contacts to the first Attic sculptors, who attacked marble about the middle of t the 6 th century. For example, here is a type invented and brought out by a sculptor of Chios: that of the winged and flying Victory.[1] Scarecely has it been seen and appreciated at Delos, than it crosses the sea and is introduced in Attica, where fashion takes possession of it. We find it represented there in the collection of monuments preceding the Persian invasion, by the fragments of two steles of marble almost as large as nature, and by 7 or 8 figurines in bronze.[1] Most of these images are more advanced in execution and freer than the statue of Archermos (finial of Chap. VIII). In one of the two statues, the Victory becomes erect and one feels it freed from the image of Those supple and light Victories, of which a swarm fold their wings and light on the balustrade of the Nike Apteros.

Note 1.p.668. Histoire de l'Art. Vol. VIII, p.299-306, F Figs. 122, 123.

Note 1.p.669. Petersen, Archaische Nikebilder.(Athen.Mitt. 1886. p.378-397, Pl. XII).

Thhere is another type to which can be attribuhed the same origin with the same certainty; that of the draped woman s standing, such as shown to us by the rich series of Korai

of the Acropolis. Even before the excavations of Delos and [illegible] fragments of the earlier sculpture of the masters of Chios and of their Parian and Naxian pupils, there had been divined what a considerable place women occupied in the work of these masters. The women are at that epoch it never represented except more or less clothed.[7] All the figures that tradition attributes to the sculptors of Chios were female figures, with hardly one exception, the [illegible] of the [illegible]; they were a Tyche and Graces at Smyrna and at Pergamon; Artemis at Iasos and at Chios; also that Nike to whom they were first attached wings. At [illegible] have been found [illegible] and at Delos as Artemis, [illegible] base inscribed by the artists that they created; their Nike has been found; but further, the trenches opened at Delos have furnished several examples of figures, that by their entire attitude and costume appear to be the prototypes of the statues of young women, that were ornamented by vivid colors and stood on the Acropolis between the two sanctuaries of Athens. The same vertical position, the arrangement of the hair and of the clothing (Figs. 129-131); the same movement of the arms and the same gesture of offering.

Note 7.p.629. Pausanias was struck by this. He remarks that before the Graces of Bupalos, that all the sculptors and painters of the archaic age represented these goddesses as clothed.(IV. 35,6).

Nearly all statues of this kind that came from Delos are more archaic than the similar statues of Athens. Of some of them only by the sole head that we possess (Fig. 132), the coiffures of the successors of the Delian Artemis were less complicated than are those of their Attic sisters; but what best lend themselves to comparison are the torsos, several of which are well preserved in what remains of the Delian statues. The work of their drapery is also simpler at Delos. The difference of the two fabrics, those of the islands and of the Attica is clearly revealed; but not with such a marked insistence.

At Delos the chisel has not been applied as at Athens, to represent by an entire series of fine and wavy lines the stiffening, which a certain twisting of the cloth impresses on linen. On the torsos of Delos the forms of the body are

of the Acropolis. Even before the excavations of Delos had rendered to us notable fragments of the marbles sculptured by the masters of Chios and by their Parian and Naxian pupils, there had been divined what a considerable place woman occupied in the work of those masters, the woman who at that epoch is never represented except more or less clothed.[2] All the figures that tradition attributed to the sculptors of Chios were female figures, with hardly one exception, the caricature of the poet Hipponax: they were a Tyche and Graces at Smyrna and at Pergamon: Artemis at Laos and at Chios: also that Nike to whose back were first attached wings. At Thasos have been found Graces and at Delos an Artemis, perhaps inspired by the models that they created: their Nike has been found: but further, the trenches opened at Delos have furnished several examples of figures, that by their entire attitude and costume appear to be the prototypes of the statues of young women, that were ornamented by vivid colors and stood on the Acropolis between the two sanctuaries of Athena. The same vertical position, same arrangement of the hair and of the clothing (Figs. 128-131): the same movement of the arms and the same gesture of offering.

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Nearly all statues of this kind that came from Delos are more ancient than the similar statues of Athens. To judge of them only by the sole head that we possess (Fig. 132), the coiffures of the successors of the Delian Artemis were less complicated than are those of Attic virgins: but what best lend themselves to comparison are the torsos, several of which are well preserved in what remains of the Delian statues. The work of their drapery is also simpler at Delos. The difference of the two fabrics, those of the himation and of the chiton is clearly recalled: but not with such a marked insistence.

At Delos the chisel has not been applied as at Athens, to represent by an entire system of fine and wavy lines the g goffering, which a patient twisting of the cloth impressed on linen. On the torsos of Delos the forms of the body are

concealed in front by the amplitude of the folds of the mantle, and only very discreetly indicated behind where the tunic alone covers the flesh and where it is close to the skin. (Figs. 129-131). On the contrary before several Attic statues, one feels that the sculptor has tried to draw under the fabric the outline of what is not allowed to show without covering (Pl. IV, Fig. 293). All that, those tricks of the chisel and this partial transparency of the covering are evidence of an advance in the technics and of an evolution of taste. When the Athenians, after the example of the Ionians who frequented Delos, desired to surround their goddess likewise by a circle of amiable and smiling faces, they perhaps sent their first orders to the workshops of Paros and of Naxos: perhaps from thence came the first votive statues which rose on the Acropolis: but these at Athens soon appeared too simple. The general treatment was retained: but variants were appropriated that were introduced there: the s sculptors developed there in the direction in which they w were impelled by a society, which submissive to the example of its prodigal and ostentatious chiefs, showed itself from year to year more charmed by luxury and elegance.

It matters little whether the artists then exerting themselves on the theme in vogue were island immigrants or mostly Athenians by birth. Whatever their origin, all obeyed t the same tendencies. What they sought and all pursued in the entirety and in the details of their figures was grace in the features and in the pose , grace again the arrangement of the accessories. To the face,they held to giving the charm of a smile. As for the hair, they amused themselves in twisting, plaiting and curling it in various ways. Perhaps in these graces in marble, the chisel placed even more laborious fancy and knowing minutiae, than was presented by the coiffures of the most coquettish girls of Athens. The drapery is treated in the same taste: the same effort is felt there to utilive variety in the fall of the fabric and of the crossings to which the himation lends itself, and to diversify the effect and even the theme, that uniform and entirely simple vestment; the tunic swelled over the chest, while at one side the folds gathered in the hand, to free the nude feet. The same grace is sought in the very different

[illegible]
the clothing, and in the contrast which the sculptor has th-
[illegible]
[illegible]
has placed on the grounds thus prepared, either to brighten
the lines of the face, or to decorate by light ornaments the
the chiton and the himation, or to cause to continue along
the borders of the shawl the delicacy of fine embroideries.

For the Attic sculptors it was a great point gained, only to have in so short a time learned from Ionian masters to [illegible]
ces of the human figure. While aiming only at grace, they [illegible]
osity threatened to lead them into mannerism.

Shortly, other factors intervened, that acted in a contrary sense. There was at first the influence of the earliest Attic sculpture. The habits created by it did not disappear from one day to the next, when in the workshops they began to abandon soft stone. There is a certain statue of marble like that of the Moschophoros, on which we have indicated the persistent trace of the procedures and taste of the ori- [illegible]
ten, by which they had started with a sincere effort by wh- [illegible]
ing forms of men and animals. Athenian artists were hardly [illegible]
ful to the spirit by which their predecessors had been animated. This is verified in many series of monuments, among [illegible]

rendering of the two fabrics of linen and of wool composing the clothing, and in the contrast which the sculptor has thus arranged. What completes giving the image the character of brilliant gayety and the touches of color that the brush has placed on the grounds thus prepared, either to brighten the lines of the face, or to decorate by light ornaments t the chiton and the stephane, or to cause to continue along the borders of the shawl the delicacy of fine embroideries.

For the Attic sculptors it was a great point gained, only to have in so short a time learned from Ionian masters to use marble with such freedom: but in delighting thus in the refinements of cutting and to tricks of the chisel, they ran the risk of neglecting the study of the lines and proportions of the human figure. While aiming only at grace, they exposed themselves to slip into affectation. Excess of virtuosity threatened to lead them into mannerism.

Happily, other factors intervened, that acted in a contrary sense. There was at first the influence of the earliest Attic sculpture. The habits created by it did not disappear from one day to the next, when in the workshops they began to abandon soft stone. There is a certain statue of marble like that of the Moschophoros, on which we have indicated the persistent trace of the procedures and taste of the preceding period. Even after marble had triumphed, the slightly awkward but loyal and sane realism was not entirely forgotten, by which they had started with a sincere effort by which they were compelled to seize the great lines of the living forms of men and animals. Athenian artists were badly protected from the temptation of playing with the marble, when they chiseled the images of those young women, who were dressed in their best and composed their attitudes before the goddess; but on other grounds, where they had to count less on their caprices of fashion, they remained more faithful to the spirit by which their predecessors had been animated. This is verified in many series of monuments, among others in those figures of scribes and horsemen of which u unfortunately remain but slight fragments: this is still felt in a work such as the female statue of Antenor, that by the entire arrangement proceeds from a type of foreign origin; but it no less retains in its rubust proportions a

[illegible] of its execution a certain [illegible] their air of vigor and of power.

[illegible] is found that connects these images of exquisite prettiness [illegible] another a singular diversity in the lines and the expressi- [illegible] he pursued was the creation of a type, that of the Athenian [illegible] elf to the eyes of the immortals in the exquisited flower of the beauty, that would set off the nobility and a very care- [illegible] of the city, ascending in groups toward the altars of the [illegible] years.

[illegible] sculptor is still a realist, at least by the manner in which [illegible] ness with which he endeavors to profit by its lessons.

and the comparàtive simplècity of its execution a certain something, that recalls afar the statues of soft stone, their air of vigor and of power.

Until the other Korai, even those that best mark the brilliant qualities and are nearly becoming a defect, something is found that connects these images of exquisite prettiness with theih rude predecessors. These is from one statue to another a singular diversity in the lines and the expression of the face. The individual character seems quite pronounced in several heads of the series. However these images do not represent one person more than another: we have stated the vague and indefinite sense that the piety of their givers appears to have attributed to them. The truth is that each artist, from whom was ordered statues of that kind, endeavored to seek the form and features that best corresponded to the conception that he was charged to express. What he pursued was the creation of a type, that of the Athenian woman, who to worthily honor the goddess must present herself to the eyes of the immortals in the expanded flower of the beauty, that would set off the nobility and a very careful and rich dress. The elements of this type were in the life that they required from those errephores, canephores and priestesses, which marchedbefore them in the festivals of the city, ascending in groups toward the altars of the Acropolis; but all those young girls and young women had n neither the same features nor similar attitudes. Awaiting and understanding an the adoption of a common ideal, each artist was inspired by a different model, and so are explained the strange diversities that have struck us, when we have compared those statues, all contemporary within some years.

Thus even in works where the theme is borrowed, the Attic sculptor is still a realist, at least by the manner in which he comprehends a part of his task, most delicate and most difficult. Then in this manner, very proud at having appropriated the new technics so quickly, he appears to have broken forever with the tradition of the old native image-makers, and he continues it by attentiveandrintelligent curiosity with which he observes nature, and by the conscientiousness with which he endeavors to profit by its lessons.

[illegible] and to retain some independence, even in the time when he showed himself most anxious to imitate the Ionian marble- [illegible] ing of the sense of form, that this artist found the streng- [illegible] effort by the entrance of another in- [illegible] ence that seems to have commenced by making itself felt at [illegible] been exerted there with ever increasing authority in the first years of the succeeding century.

[illegible] schools of Argos and Sicyon, of Corinth and Aegina. To Argos [illegible] ly, so much was built and sculptured at Athens, that all competitors were welcome there. After the exile of Hippias, t [illegible] ion of Corinth twice caused to fail the projects, that Sparta had formed to restore the Pisistratides to Athens by force. At last, Clisthenes, that Alcmeonide who on the morrow after the revolution had renewed the work of Solon and had given to Athens a democratic constitution, was the grandson of the celebrated tyrant of Sicyon, whose name he bore. To that origin he owed a part of his great fortune and of his [illegible]

Note 1.p.373. Plutarch. Cato, XXIV, 8.

In these conditions, why did not the works in statuary of the Dorian schools penetrate into that Athens, initiated by Pisistratus into a new and superior life, and since had re- [illegible]

In the past of this school were then precedents that urged the sculptor. He must know how to make his reserves of them and to retain some independence, even in the time when he showed himself most anxious to imitate the Ionian marble-workers and even to surpass the delicate imitation of their chisels. Further, this was not alone in itself, in the permanent empire of the habits contracted from the first awakening of the sense of form, that this artist found the strength to stop in a course, into which he could not have entered earlier without danger. He saw himself very properly seconded in this legitimate effort by the entrance of another influence, that of the Dorian schools of sculptors, an influence that seems to have commenced by making itself felt at Athens in the last quarter of the 6 th century, and to have been exerted there with ever increasing authority in the f first years of the succeeding century.

If Pisistratus and his sons commenced by inviting the Ionian masters, that held relationship by blood to Athens, they had minds too broad to remain indifferent to the progress then accomplished for the style and technics, in the workshops of Argos and Sicyon, of Corinth and Egina. To Argos Pisistratus went to seek his second wife, Timonissa.[1] Finally, so much was built and sculptured at Athens, that all competitors were welcome there. After the exile of Hippias, t the recently freed city sought especially at Corinth in the Peloponessus the assistance that was needed. The intervention of Corinth twice caused to fail the projects, that Sparta had formed to restore the Pisistratides to Athens by force. At last, Clisthenes, that Alcmeonide who on the morrow after the revolution had renewed the work of Solon and had given to Athens a democratic constitution, was the grandson of the celebrated tyrant of Sicyon, whose name he bore: to that origin he owed a part of his great fortune and of his personal prestige.

Note 1.p.673. Plutarch. Cato, XXIV, 8.

In these conditions, why did not the works in statuary of the Dorian schools penetrate into that Athens, initiated by Pisistratus into a new and superior life, and since had remained open to all tastes for thought, poetry and art? On two bases of votive statues on the Acropolis have been read

the names of Callias and Onatas, two of the most famous sculptors of Aegina, of whom we know that they were contemporaries of the Median wars.[1] Pausanias saw also [illegible] on the Acropolis a bronze statue representing a warrior replacing his helmet: the nails were overlaid with silver, and on the base was engraved this inscription: - "Cleoitas, son of Aristocles [illegible] who constructed the [illegible] of the chariots at Olympia."[2] Now that artist belonged to a family of Sicyonian sculptors in which alternated the names of Cleoitas and of Aristocles. It has been asked whether it would not be proper to recognize a brother of Kanachos in the Aristocles, w [illegible] er found at Piraeus. The name of Aristocles does not seem to have been used in Attica: but for lack of an ethnic indication [illegible] this is only a pure conjecture.

[illegible]

[illegible]

Note 3.p.874. Lowy. Inschriften. 10, 2.

Thus in the multitude of images that peopled the Acropolis in that sort of museum of archaic art, there were works sig- [illegible] of these statues have been found: we are ignorant of the dimensions of these figures, and except for the warrior of C [illegible] enclosure, by their presence in that place must have made known to the Athenians types sufficiently different from those in which they had sought their ideal until then.

[illegible] works in metal, there is reason to think, that if rich Athenians applied to Callias and Onatas for votive images, that they desired to consecrate on the Acropolis, these were made of this bronze of Aegina, when it had so much reputation in all Greece. Besides, it is scarcely probable, that there was [illegible] chisel.

the names of Callon and Onatas, two of the most famous sculptors of Egina, of whom we know that they were contemporaries of the Median wars.[1] Pausanias had also seen on the Acropolis a bronze statue representing a warrior replacing his h helmet; the nails were overlaid with silver, and on the base was engraved this inscription:- "Cleoitas, son of Aristocles, made me, who constructed the stalls of the chariots at Olympia."[2] Now that artist belonged to a family of Sicyonian s sculptors in which alternated the names of Cleoitas and of Aristocles. It has been asked whether it would not be proper to recognize a brother of Kanachos in the Aristocles, w who signed two Attic steles, that of Velanide̶s̶s̶a and another found at Hieraea. The name of Aristocles does not seem to have been used in Attica: but for lack of an ethnic indication joined to the name, this is only a mere conjecture.[2]

Note 1.p.674. C.I.Att. I, 372; IV, I 373^83; IV,I,373^253 .

Note 2.p.674. Pausanias. VI. 20,14.

Note 3.p.674. Löwy. Inschriften. 10, 9.

Thus in the multitude of images that peopled the Acropolis, in that sort of museum of archaic art, there were works signed by Eginetan and Sicyonian masters. Only the pedestals of these statues have been found: we are ignorant of the dimensions of these figures, and except for the warrior of C Cleiotas, these represented works exhibited in the sacred enclosure, by their presence in that place must have made known to the Athenians types sufficiently different from those in which they had sought their ideal until then.

The Sicyonians and Eginetans being especially devoted to works in metal, there is reason to think, that if rich Athenians applied to callon and Onatas for votive images, that they desired to consecrate on the Acropolis, these were made of this bronze of Egina, when it had so much reputation in all Greece. Besides, it is scarcely probable, that there was not required from those famous workshops figures other than those with dedications remaining or that Pausanias saw. Among those nobles, Neleides or Alcmeonides, who prided themselves on being men of taste, was doubtless one to whom should be given the honor of those beautiful casts made with such care, and then finally finished with the point and the chisel.

There is nothing in the authors nor in the inscriptions, that induces one to think that the art of bronze was cultivated at Athens, like that in marble and that of painted pottery, during the period preceding the Median wars. If some founders were established there, they scarcely fabricated other than common objects intended for small purses; a not one of them has left a trace in history. Athens had commenced by bringing bronze from Chalcis, the sole Greek city that possessed mines of copper in its territory. In certain statuettes of the Acropolis, it has been thought could be recognized the products of Chalcidian manufacture; attitudes, proportions and costumes it is said, presented a striking resemblance to the painted figures on vases exported from Chalcis in great quantity into central Italy.[1] To this source it is proposed to assign a group, that surmounts the top of a tripod (Fig. 345). This group represented the apotheosis of Hercules; it consists of four personages; two males, Hercules with the lion's skin fastened around his neck, and Hermes, recognizable by his heel wings; then two females, a player of the double flute and perhaps Iole, the favorite companion of the hero. The feet are in profile to the right; but the bodies are at three-quarters. The poses are monotonous, the three right arms having exactly the same movement. The heads are massive, almost square and very awkward, coarse features and with effaced eyes. The noses are strong and the chins heavy. The technics is already knowing, for the figures are hollow behind and are firmly joined together and to the bronze arc that bears them; but the fabrication is archaic. This work must be nearly contemporaneous with the high reliefs in soft stone found on the Acropolis; but nothing recalls them, neither in the appearance of the entirety nor in the details of the faces and the adjustment. One feels here the work of a taste and a style, which are not those of the Attic sculptor.

Note 1.p.676. De Ridder. Catalogue des bronzes etc.p.14-16.

Here are now other figurines in an entire series, that appear to have been imported from an adjacent country; we wish to speak of those statuettes that in the 6 th century served as the feet of mirrors of metal. They mostly present the same motives. The image forming the handle is that of a yo-

[illegible] or one of her [illegible] in the [illegible] and [illegible], was [illegible] a vase [illegible] of surface, [illegible] a dove. [illegible] the [illegible] mirrors have been found, there is reason to suppose [illegible] mirrors all came from the same [illegible]. [illegible] This is not difficult to divine. Corinth was [illegible] for the excellence of its bronze. The bronze-workers rivaled its potters in skill: but they seem to have especially produced not statues, like the founders of Aegina and of Sicyon, but metal vases, arms, furniture and utensils of all sorts intended for domestic use. 3 Such an active industry must have included in its products the mirror, that indispensable element of female luxury, a [illegible] that already sufficed to suggest the idea of attributing a Corinthian origin to all these mirrors is the choice of the motive that characterizes them. The Aphrodite the great goddess of Corinth, [illegible] around her temple those [illegible] of sacred courtesans to whom Pindar addressed such a pretty song?

Other information has come to confirm that hypothesis. The type in question is represented in the museums by sufficiently numerous examples. For those having more or less a secure provenance, the indicated origin is most frequently Corinth; it is the same for the mirrors at least interesting, whose discs are ornamented or figured engraved in lines. 4

Note 1.p.677. Albert Dumont. Les ceramique de la Grece propre. Vol. II. 1890. Miroirs Grecs ornés de figures en relief (pl.31),p.164-214; miroirs trouvés en Grèce ou de fabrication grecque,p.215-221. [illegible] to plates XXXI-XXXV of the volume. The name of Corinth recurs [illegible] frequently [illegible]. A certain number of [illegible] [illegible] catalogue etc. 1884. Numbers 150-157.

If not so, one should not hesitate to place to the credit of the Corinthian [illegible] those [illegible] found on the Acropolis, that are distinguished by the purity of form and the finish of the work. Like the [illegible] (fig. 365): [illegible] [illegible] [illegible].

young woman, Aphrodite or one of her devotees clad in the long tunic and the himation, who holds in the hands a vase of perfume, a flower or frequently a dove. The type being the same everywhere that mirrors have been found, there is reason to suppose that these mirrors all came from the same workshop. Where was that? This is not difficult to divine. Corinth was early famed for the excellence of its bronze. Its bronze-workers rivaled its potters in skill: but they seem to have especially produced not statues, like the founders of Egina and of Sicyon, but metal vases, arms, furniture and utensils of all sorts intended for domestic use. S Such an active industry must have included in its programme the mirror, that indispensable element of female luxury, a and what already sufficed to suggest the idea of attributing a Corinthian origin to all those mirrors is the choice of the motive that characterizes them. Was Aphrodite the great goddess of Corinth, where clustered around her temple those hierodules or sacred courtesans to whom Pindar addressed such a pretty song?

Other information has come to confirm that hypothesis. T The type in question is represented in the museums by sufficiently numerous examples. For those having more or less a secular condition, the indicated origin is most frequently Corinth: it is the same for the mirrors no less interesting, whose disks are ornamented by figures engraved in lines.[1]

Note 1.p.677. Albert Dumont. Les ceramique de la Greece propre. Vol. II. 1890. Miroirs grecs ornes de figures au trait (pl.31),p.166-214; miroirs trouves en Grece ou de fabrication grecque,p.242-254. (Lists made by pottier relating to plates XXXI+XXXV of the volume. The name of Corinth recurs far more frequently than any other. A certain number of pieces came from Olympia, Megara and Thebes). De Ridder, C Catalogue etc. 1894. Numbers 150-157.

If not so, one should not hesitate to place to the credit of the Corinthian workmen those of these attachements found on the Acropolis, that are distinguished by the purity of form and the finish of the work. Like the statuette adjacent (Fig. 346); to the head still adheres a bit of metal circle forming the frame of the disk. Shod with sandals, the young girl throws the left leg forward. The himation is cast diag-

diagonally across the bust from the left shoulder to the right side. It does not descend lower than the waist. The two arms represent the pose of the offering. One of the hands raises a flower and the other a pomegranate. Nothing is simpler than the arrangement of the hair. Bands enclose the brow. Short curls escape from the narrow [illegible]. The eyes are straight; the nose is slender; the mouth small with thick lips. There is nothing here in the attitude or in the arrangement of the coiffure or that of the drapery, which recalls that [illegible] for drapery by which are characterized the statues of the Korai, and yet the bronze is of sufficiently beautiful execution, that it cannot be regarded as more ancient than those statues; but it came from a different school. The difference between the two styles is particularly apparent in the expression of the face. That is calm and serious. The sculptor has not attempted to animate it by sketching on it a conventional smile.

This same gravity even goes to an air of sadness on a head torn from a statue of about half size (Fig. 247).[1] One cannot hesitate concerning the sex; however I should rather see here the head of a young man.[2] We have already found this coiffure on virile heads (Figs. [illegible] and Pl. [illegible]). The hair descends from the crown in wavy tresses and is rolled on a ring of red copper at front and sides. They are gathered behind in a sort of club. A long pin has disappeared, but seems to have held it in place. The head is very strong. The cheeks form two broad planes that converge together. The curve of the mouth drops at the corners. The nose is thin and the chin is round and firm. As for the eyes, they are [illegible]. [illegible]. The eyeball is made of a whitish enamel on which the iris is outlined in brown, and the pupil is black, represented by a hole. The eyelashes are engraved separately, the lids and eyebrows overlaid with red copper.

Note 1, p. 273. De Ridder. Bronzes de l'Acropole. No. 767.

Note 2, p. [illegible]. Furtwängler [illegible] it a head of a [illegible]. (Meisterwerke, p. 80).

Our impression [illegible] with that of the [illegible]. [illegible]

diagonally across the bust from the felt shoulder to the r right side. It does not descend lower than the haunch. The two arms represent the pose of the offering. One of the hands raises a flower bud and the other a pomegranate. Nothing is simpler than the arrangement of the hair. Bands enclose the brow, short curls escape from the narrow stephane. The eyes are straight; the nose is elongated, the mouth small with thick lips. There is nothing here in the attitude or in the arrangement of the coiffure or that of the drapery, which recalls that seeking for grace by which are characterized the statues of the Korai, and yet the bronze is of such sufficiently beautiful execution, that it cannot be regarded as more ancient than these marbles; but it came from a different school. The difference between the two styles is particularly apparent in the expression of the face. T That is calm and serious. The sculptor has not attempted to animate it by sketching on it a conventional smile.

This same gravity even goes to an air of sadness on a head torn from a statue of about half size (Fig. 347).[1] One cannot hesitate concerning the sex; however I should r rather see here the head of a young man.[2] We have already found this coiffure on virile images (Figs. 329 and Pl.XIV). The hair descends from the crown in wavy tresses and is rolled on a ring of red copper at front and sides. They are g gathered behind in a sort of club. A long pin has disappeared, but seems to have held it in place. The head is very s strong. The cheeks form two broad planes that converge together. The curve of the mouth drops at the corners. The nose is thin and the chin is round and firm. As for the eyes, t they are long and straight, between lids very frankly emphasized. The eyeball is made of a whitish enamel on which the iris is detached in brown, and the pupil is black, represented by a hole. The eyelashes are engraved separately, the lips and eyebrows overlaid with red copper.

Note 1.p.678. De Ridder. Bronzes de l'Acropole.No.767a

Note 2.p.678. Furtwängler pronounces it a head of a woman. (Meisterwerke, p.80).

Our impression agrees with that of the accurate observer, that has subjected all those bronzes to a minute examination; he says that this head "seems to reveal a foreign origin."[3]

This origin appears at least probable for another head, that formed a part of a statue of natural size, and which we have already reproduced (Figs. 2/1, 272).[1] The technics here are the same as on the other bronze, on this beardless head. On both is the same use of enamel, the same procedure of incrustation: but the work is here of a rarer delicacy. The two heads nearly resemble each other in shape and in style. In both the development of the skull between brow and nape exceeds the oridinary measure: but what particularly permits them to be referred to the same school is that on both, nature and life are rendered with the same broad and sober s simplicity. Especially by the hairy heads must we be able to name this school as that of Egina.

Note 1.p.679. De Ridder. Bronzes etc. No. 768.

Thus entirely anonymous as are the bronzes found on the Acropolis, little statuettes and fragmen.s of great statues, when their execution is studied, one feels almost changed into certainty the suspicion already aroused by the signatures of the master bronze-workers: one can scarcely doubt that the most beautiful of those bronzes are of Sicyonian or Eginetan fabrication. Then is a conclusion imposed: it would be particularly by the intermediary of these bronzes, that Dorian art revealed itself to the sculptors about the end of the 6 th and in the first years of the 5 th centuries. By the introduction of these models into Athens do we explain the appearance of the type represented by the female head of the votive figure of Authydicos (Fig. 299) and the male head that we have compared with it (Pl.XIV). This type sensibly differs from that on which was exhausted the efforts of the marble-workers contemporary with Pisistratus. The artist has finally acquired the feeling of truth of great beauty, of what resides in purity of lines and of a serenity, in which it is reflected and by which is expressed the sanity of a happy soul, and the rich fullness of a flourishing life.

This ideal is that realized marvellously at Athens itself by the illustrious statuaries of the 5 th and 4 th centuries: but an Antenor, Critios or Nesides, already had a very clear conception of it, when one of them or one of their rivals cut in Parian marble the two heads, which served us for meas-

measuring the degree of mastery, that sculpture had attained in Attica on the eve or the morrow of the battle of Marathon. These works would certainly not have had this character of severe nobility without the very opportune intervention of Dorian art.

Toward the change of the century, what must contribute to diminish the prestige enjoyed at Athens by the brilliant civilization of Asian Greece, and in shaking the ascendency that it exerted on opinions, were the disasters which then fell on Ionia. The vanquished are pitied, but one does not consider taking them as guides or instructors. Now when bowed and thus eclipsed were the fortunes of Ionia, was the s source when even several Dorian cities near Athens saw their wealth and power rapidly increase. Sobs burst forth in the theatre, when Phrynichos placed under the eyes of the spectators the taking and humiliation of Miletus: but these same Athenian people admired and followed with curious eyes the brilliant flight of the prosperity of Egina and of Corinth. There was a contrast which could not fail to strike their minds at Athens, and to incline them in a certain measure to submit to the influence of the customs and arts of the Dorian world. Then commenced this change of taste which brought the Athenians in the first half of the 5 th century, as Thucydides remarked, to renounce the Ionian fashions for the coiffure and the clothing.

It was a happy chance that the bronzes of Sicyon and of Egina came thus to be shown and appreciated at Athens at the moment, when Attic genius was going to find in the rebuilding of the city and of its edifices, opportunity for grand works of architecture and of sculpture . This genius gained much by iniation into the methods of a school, that applied itself to define the normal proportions of the human figure: but it was no less the Ionian masters that gave the first education to the sculptors of Athens, who had taught them to forsake tufa and the rudeness of its modeling for the refinement of marble. Further not alone the statue, that supreme effort of sculpture, which benefited by this instruction; its effects made themselves felt with no less force and more persistence in the domain of relief.

When we speak of a relief, we do not understand by that

[illegible]
and elsewhere. These figures are treated in the round and
are actually only half statues, divided in two in their
thickness. There is no relief, properly speaking, except w
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comes to be modeled to give the impression of what the eye
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ground only by a very slight projection.

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will give a little later in examples that will be eternally
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the first years of the 5 th century. Attic sculpture is very
far from attaining perfection in this kind, with some of t
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secrets of that art so difficult and so delicate? Did the
art of the Peloponnesian schools play a part analogous to
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of the angular hardness of outline, noted in the bronze ple-
ques wrought in repoussé and collected at Olympia, or of
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would also be in vain for one to seek analogies in the high
reliefs in the Peloponnesus and in Sicily, that decorate t
[illegible]

the figures that fill the pediments of temples at Athens a and elsewhere. These figures are treated in the round and are actually only half statues, divided in two in their thickness. There is no relief, properly speaking, except w where the form to be shown is cut on a ground. It is brought to a unity plane in works with the simplest procedure: it gives nearly a flat outline. Where the art is more advanced, it comprises several superposed planes; when the transition from one plane to another is skilfully managed, the image comes to be modeled to give the impression of what the eye perceives on the living being; but even where it succeeds in producing this illusion, this image always retains its character of a conventional projection and rises from the ground only by a very slight projection.

The mode of representation just defined is that which may be called classical relief, which neither tends to be confounded with the round while retaining a part of the volume of the body, nor to contest by the multiplicity of the planes with the effects of painting: this is that which Athens will give a little later in examples that will be eternally admired, in the works loke the Panathenaic procession on t the Parthenon, and the stele of Hegeso at the Dipylon. From the first years of the 5 th century, Attic sculpture is very far from attaining perfection in this kind, with some of t the reliefs that we have reproduced. Where were learned the secrets of that art so difficult and so delicate? Did the art of the Peloponessian schools play a part analogous to that which must be attributed to it in the development of statuary?

In the style of sculptore of the Attic reliefs is nothing of the angular hardness of outline, noted in the bronze plaques wrought in repoussee and collected at Olympia, or of the dryness and heaviness from which are not exempt any of the Laconian steles, even those most carefully executed. It would also be in vain for one to seek analogies in the high reliefs in the Peloponessus and in Sicily, that decorate t the pediments or friezes of edifices. In those reliefs the sculptor loves to show the image in front. So presented, t this image is like the reduction of a statue; it retains i its features. The sculptors of this school, to give more

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the chin. Not then in these reliefs of Dorian art shall we [illegible]

[illegible] archaism.

It is difficult [illegible] round with the same traits, this is manifestly an Ionian importation. There has not been discovered in Attica the least remains of a stele of limestone tufa as its material. Of marble appeared the decorated stele in the tombs of this country, and the insular sculptors introduced and accredited the marble of Athens. Further, the Attic stele of the 6 th centuryyis connected to the Ionian stele by an incontestable [illegible] cer of monuments scattered in the Asian peninsula, in the [illegible] central Greece. There is the same form in both parts, defined by the length and narrowness of a field diminishing from base to summit. This is sometimes a division into two parts, one being filled by the image of the deceased almost as large as nature, while the other is much lower and contains a [illegible] the life and tastes of the dead (Figs. 143,233). These are the same themes and are treated in the same spirit; it is the same mode of interpretation of the contour and of the [illegible] and announce borrowing. But Attic sculptors gave proof of a [illegible] aided by the requirements of the funerary rites, that the nobles of Athens had received from Ionian tradition as ornamented [illegible] base more or less in height, the mark which was either the

solidity to the heads of their statues, willingly exaggerated the strength of the bottom of the face. This mode is u usually taken by them, and the view of the profile must then lose in beauty. This characteristic trait is found almost everywhere in the reliefs to which we allude; it suffices to distinguish them from those Attic steles, where the artist tried to put elegance into the continuous and refined contour of the profile, into the drawing of the cheeks and the chin. Not then in these reliefs of Dorian art shall we find the origins and antecedents of the Attic reliefs of the ending archaism.

It is necessary to note these origins in the ornamentation of the funerary stele, and there is everywhere that it is found with the same traits, this is manifestly an Ionian i importation. There has not been discovered in Attica the l least remains of a stele of limestone tufa as its material. Of marble appeared the decorated stele in the tombs of this country, and the insular sculptors introduced and accredited the marble of Athens. Further, the Attic stele of the 6 th centurywas connected to the Ionian stele by an incontestable bond of affiliation, that has made known to us a number of monuments scattered in the Asian peninsula, in the islands of the Egean sea, on the coasts of Thrace and in central Greece. There is the same form in both parts, defined by the length and narrowness of a field diminishing from base to summit. This is sometimes a division into two parts, one being filled by the image of the deceased almost as large as nature, while the other is much lower and contains a supplementary image, that informs the observer concerning the life and tastes of the dead (Figs. 143,338). These are the same themes and are treated in the same spirit; it is the same mode of interpretation of the contour and of the masses of the body. All these resemblances attest imitation and announce borrowing; but Attic sculptors gave proof of a singular aptitude in profiting by the instruction. They were aided by the requirements of the funerary rites, that the nobles of Athens had received from Ionian tradition as presented by the Homeric epics.[1] An essential and visible part of the tomb, the mound required for its summit and set on a base more or less in height, the mark which was either the

[illegible]

[illegible] all the dead could not desire. While scarcely a family in [illegible] either painted on the smooth surface or modeled in slight projection, where the effigy of the dead was outlined over his cushion. If those statues must remain quite rare, by [illegible] cies of the aristocratic class. They were sometimes ordered from those artists of Naxos and Paros, whose signatures have been found in Boeotia and Attica on monuments of this kind; but most of them appear to have been executed by native sculptors. Among the Attic steles of which some fragment has been preserved, few were cut in marble from the islands; much the greater number were in that from Pentelicus or Hymettus. [illegible] scenes, and those workshops were the schools where Athenian sculptors attempted the art of reliefs. By a sustained effort, they soon came to equal and perhaps excel their models. The masterpiece of Ionian relief is the frieze of the treasury of Cnidos; now even in the best parts of that entirety, neither the form is so closely followed, nor has the drapery [illegible] be of nearly the same time. There the execution, while retaining the impress of that grace which the Ionian chisel knew how to spread over all the marbles that it touched, it has something firmer and freer than at Delphi. One feels that nearer the hour when vanished the last awkwardness, and the last stiffness of archaism became more flexible.

[illegible]

Note 2.p.653. In counting the steles for which come those [illegible] marble of Pentelicus or Hymettus, against 8 in island marble

Doubtless so far as Dorian art concurred in the education of the sculptors of Athens, it did not fail to be something in the progress evidenced by the works to which we have just [illegible] what is most Ionian in Attic art. By the methods that it ap-[illegible]

statue or the stele. The statue was a costly honor to which all the dead could not aspire, While scarcely a family in easy conditions could not meet the cost of a marble slab, either painted on the smooth surface or modeled in slight projection, where the effigy of the dead was outlined over his epitaph. If those statues must remain quite rare, by hundreds were erected the steles with images in the cemeteries of the aristocratic class. They were sometimes ordered from those artists of Naxos and Paros, whose signatures have been found in Beotia and Attica on monuments of this kind: but most of them appear to have been executed by native sculptors. Among the Attic steles of which some fragment has been preserved, few were cut in marble from the islands: much the greater number were in that from Pentelicos or Hymettus.[2] Thus were created workshops in the vicinity of Athens and perhaps near the quarry, where men came to seek tombstones, and those workshops were the schools where Athenian sculptors attempted the art of reliefs. By a sustained effort, they soon came to equal and perhaps excel their models. The masterpiece of Ionian relief is the frieze of the treasury of Cnidos: now even in the best parts of that entirety, neither the form is so closely followed, nor has the drapery as much variety is in two or three Attic reliefs, that must be of nearly the same time. There the exectution, while retaining the impress of that grace which the Ionian chisel knew how to spread over all the marbles that it touched, it has something firmer and freer than at Delphi. One feels t there nearer the hour when vanished the last awkwardness, and the last stiffness of archaism became more flexible.

Note 1.p.683. Histoire de l'Art. Vol. VIII, chap.VII,2.

Note 2.p.688. In counting the steles for which Conze gives a precise indication of the material, I find 14 that are of marble of Pentelicos or Hymettus, against 6 in island marble.

Doubtless so far as Dorian art concurred in the education of the sculptors of Athens, it did not fail to be something in the progress evidenced by the works to which we have just alluded: but whatever account must be kept of the direct effect of the masters of bronze, the relief no less remains what is most Ionian in Attic art. By the methods that it applies as by the taste that marks all its creations, it recalls

Ionia, that Ionia whose heir would be Athens on the morrow of Salimis and of Mycale, both in domains of thought and of art, is in political and military power, in the contest which the hellenes had to sustain for nearly two centuries against their formidable neighbor, the Persian empire.

Chapter XIII. Sculpture from 776 to 479. Survey of its History and conclusions.

We have followed Grecian sculpture in its organic development from the hour when the feeling for form commenced to disengage itself from the formal stiffness of the geometrical style to that in which it already disposed of means of expression, which permitted it to render the beauty of that form, in the logical secret of ots natural construction, in the harmony of its main lines and in the variety of the movements that animate and excite it. The principal monuments of the sculpture have been represented and described, each at its date, which in most cases is rather approximate than rigorously fixed, and each is its place, that assigned to them, when the origin is doubtful, by the affinities that they present with the works found where they came from, sometimes in the ruins of edifices which they had served to decorate. The efforts of these first sculptors are produced simultaneously at different parts of the Greek world, and the interpretation we have given of the form has not been everywhere the same. We have been led thus to distinguish what we have called schools, and we have tried to define them by the characters which they impressed on their works; we have determined the part that each one of them, with its qualities and defects, has taken in this general advance in execution, that was so greatly accellerated in the second half of the 6 th century. There is opportunity now to abstract these special features, to consider in its entirety t the movement of Greek genius and the course by which it succeeded in attaining the full liberty of execution in relief. We must also ask ourselves, if in the course of this long labor, this genius has actually derived an appriciable benefit from the models supplied to it by the old civilizations of the Orient. When is established the account of what it might owe to that aid, one can form a more just idea of its own power and of its originality.

If there be in man an imperious instinct, it is the inclination that leads him to imitation, the pleasure which he takes in reproducing the forms of inanimate objects, especially those of living beings. We know todan how much already delighted in this soort in prehistoric ages, the inhabitant

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the origin of all societies known to us by history. Among all those peoples whose art was the spontaneous product of [illegible] eled them in relief or traced them on a flat ground, has i[illegible] introduced certain alterations that seem to arbitrarily modify the relations between them, in reality in the different parts of the body to be represented. Now all these conventions are explained by the same tendency of the mind. When that undertakes to copy nature, it does not put in the ima-[illegible] what it knows, and all that it knows of the plan on which i[illegible] constructed the being that serves it as a model. What it endeavors to transcribe is less the appearance under which that being presents itself at the moment, than the idea formed of it by long experience. An example will illustrate our th[illegible][1]

Note 1.p.689. On this subject see Löwy. Die Naturwiedergabe in der älteren griechischen Kunst. 1900. In the explanation that we give of the character of archaic drawing, of [illegible]

There are intimate analogies between the art of childlike peoples and the art of infancy. I have under my eyes a drawing executed by a child of 10 years. He had never learned to draw; but his great enjoyment after hours of labor was to get possession of a pencil and sheet of paper, to draw on it houses, trees and boats, animals and men. He informed me one day that he was going to make my portrait. His eyes [illegible] ile, and yet there was not one, but two ears to be seen. One of these extended in its amplitude on the side of the [illegible] outline that projected before the contour of the eyebrows [illegible]

of the caverns of our countries, the contemporary of the m mammoth and the reindeer. By a stronger reason is made proof of the strength with which this taste manifested itself at the origin of all societies known to us by history. Among all those peoples whose art was the spontaneous product of the national genius, the most ancient images present everywhere the same character, everywhere has the hand that modeled them in relief or traced them on a flat ground, has introduced certain alterations that seem to arbitrarily modify the relations between them, in reality in the different parts of the body to be represented. Now all these conventions are explained by the same tendency of the mind. When that undertakes to copy nature, it does not put in the image what it sees or will see in nature, if when it begins to work it observes without prejudice, it seeks to place there what it knows, and all that it knows of the plan on which is constructed the being that serves et as a model. What it endeavors to transcribe is less the appearance under which that being presents itself at the moment, than the idea formed of it by long experience. An example will illustrate our thought.[1]

Note 1.p.686. On this subject see Löwy. Die Naturwiedergabe in der älteren Griechischen Kunst. 1900. In the explanation that we give of the character of archaic drawing, of what are termed its conventions, we have profited much by his ingenious and subtle analyses.

There are intimate analogies between the art of childlike peoples and the art of infancy. I have under my eyes a drawing executed by a child of 10 years. He had never learned to draw; but his great enjoyment after hours of labor was to get possession of a pencil and sheet of paper, to draw on it houses, trees and boats, animals and men. He informed me one day that he was going to make my portrait. His eyes passed from my face to his sketch, and soon he very triumphantly brought me his work. The head was presented in profile, and yet there was not one, but two ears to be seen. One of these extended in its amplitude on the side of the face entirely visible, while the other was seen only in the outline that projected before the contour of the eyebrows and the nose. The child tad not desired to deprive ce of an

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could not place entirely in view.
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about the year 500, the sculptor like the painter of vases,
when he shows a head in profile, draws there an eye as it
appears in a face in a front view (Figs. 240, 241). Why is
that constant and systematic alteration of the true form?
Much before that date, this sculptor made proof of an in-
contestable skill in some places of his rendering; how did
he no experience serious embarrassment in seizing the char-
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he delayed so long to attempt it, the reason is a different
one: it is because in this lateral view in which the organ
seems to contract and to be shortened, he no longer finds
the eye he admired as the light of the face, that in which
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forth on the white surrounding it on all sides. He establi-
shes that normal eye in authority with all its length of o
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thus afford long breaths to the runner or wrestler. This a
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ear. Knowink that I had two, he would have thought it a lack of respect by not indicating or at least reaalling what he could not place entirely in view.

There is what we have termed convention. If that is truly too naive to have been adopted by any of the arts that we have studied, all have employed during long centuries modes of representation that are no less arbitrary, and those conventions are explained in the sculptures and painting of E Egypt, Assyria and of archaic Greece as in the drawing of a child, by the preconceived and abstract idea imposed on the imagination of the artist and which guides his hand.

We have to consider here only Greek scalpture. Now until about the year 500, the sculptor like the painter of vases, when he shows a head in profile, draws there an eye as it appears in a face in a front view.(Figs. 340,341). Why is that constant and systematic alteration of the true form? Much before that date, this sculptor made proof of an incontestable skill in some places of his rendering: how did he he experience serious embarrassment in seizing the characteristic outline of the eye when seen from the side? If he delayed so long to attempt it, the reason is a different one: it is because in this lateral view in which the organ seems to contract and to be shortened, he no longer finds the eye he admired as the light of the face, that in which the mobile iris with its tender of sombre brilliancy is set forth on the white surrounding it on all sides. He establishes that normal eye in authority with all its length of o opening, even where nature refuses to show it to him at another angle and as if shortened. It is the same for other parts of the body. Here is a sculptor that learns to execute a male figure with nude torso. With a people that adores p physical vigor, a beautiful torso will be that below a neck well supported, between shoulders to which are attached robust arms, will extend a broad chest, the assumed covering of lungs lodged at ease, that inhale air in great waves and thus afford long breaths to the runner or Wrestler. This a ample and healthy torso of the athlete strengthened by assiduous attendance at the palestra, the sculptor adheres to exposing entirely to the eyes of the spectator. Thus in more than one relief the chest will be presented in front below a

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are trained the eyes of the artist, for all that concerns the shape and play of the inferior members; by observation of the profile is fixed in the mind the image of the typical movements of these members. Not on the figure seen in front could he measure the angle in the march or race, least of t [illegible] [illegible] necessary the lateral view that he may note and recall these lines and their breaks, as well as the projections of the [illegible]

The same observation for the foot. When it is seen in front, it appears reduced and loses its importance. The ends of t [illegible] instead becomes flattened. What is seen of the feet and retained by the eye and thus of the primitive artist is the elongated outline, that he draws when he sees it sidewise [illegible] [illegible] the great to the little toe. That artist never conceived of [illegible] entirely shown in front view, the feet are frankly shown i in profile. (Figs. 246, 247).

Thus what is first engraved in the memory of man, when [illegible] not the entirety of the organic type with its complexity, with the variety of the relations exerted on each other by [illegible] eyes and what he retained are the details of the forms; each form was considered separately as if not connected to the adjacent forms; to each of these secondary forms the primitive artist desired to give a place, as familiarly sai[d] he wished to show it at an advantage. These bits and fragments of the reality are juxtaposed without giving the impression of one of those living bodies in which their is intimate solidarity and mutual dependence of all elements composing them.

It is again by the application of these analytical processes, that one must render a reason for another peculiarity

head drawn in profile (Figs. 333, 334). For the legs, the inverse phenomenon will be produced. Indeed by the profile are trained the eyes of the artist, for all that concerns the shape and play of the inferior members: by observation of the profile is fixed in the mind the image of the typical movements of these members. Not on the figure seen in front could he measure the angle in the march or race, leap or t the seated position, that the thighs make with the trunk, and that the lower legs make with the thighs. There is unnecessary the lateral view that he may note and recall these lines and their breaks, as well as the projections of the articulations and of the muscular cords that move the bones.

The same observation for the foot. When it seen in front, it appears reduced and loses its importance. The ends of t the toes conceal the middle portion and their roots. The i instep becomes flattened. What is seen of the feet and retained by the eye and that of the primitive artist is the elongated outline, that he draws when he sees it sidewise with the elegant curve of its upper contour, the well marked separation of the toes, and their gradual decrease from the great to the little toe. That artist never thought of showing that foot shortened. Likewise where the figure is entirely shown in front view, the feet are frankly shown i in profile.(Figs. 246, 247).

Thus what is first engraved in the memory of man, when he attempts the role of copyist and emulates nature, is not the entirety of the organic type with its complexity, with the variety of the reactions exerted on each other by the different parts of the machine. What then struck his eyes and what he retained are the details of the forms: [illegible] each form was considered separately as if not connected to the adjacent forms: to each of these secondary forms the primitive artist desired to give a place, as familiarly said: he wished to show it at an advantage. These bits and fragments of the reality are juxtaposed without giving the impression of one of those living bodies in which their is intimate solidarity and mutual dependance of all elements composing them.

It is again by the application of these analytical processes, that one must render a reason for another peculiarity

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proved; but its formula had not been found. This formula is
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erect, inclined forward or backward, sitting on a seat or
on the ground, horseback, kneeling, lying on the back or o
front, etc.: in every case the median plane conceived as p
passing through the top of the head, the nose, backbone, s
sternum, navel and sexual organs, a plane dividing the body
in two symmetrical halves, remains invariable, neither ben-
ding nor turning to any side. The body can well lean forward
or back; but there is never produced either flexure nor lat-
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can indeed not be placed in the same fashion; a figure can
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legs never modifies the direction of the trunk nor that of
the head. The arms are more mobile than the head and may t
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plane as defined remains unchangeable.

Note 1.p.689. In 1892 a Danish learned man, Julius Lange, published a dissertation in which this theory was stated for

which characterizes the works of primitive art. This peculiarity is sufficiently marked and constant, that one believes himself right to pronounce in this connection the word law, and this term is justified in the sense that it designates a rule to which the sculpture of early ages never failed to conform, when he undertook the representation of t the figure in volume, i.e.,the statue or the image visible from all sides. This rule is imposed on the artist in Egypt, Chaldea, Assyria, and among all peoples of western Asia until the conquest by Alexander, among the Greeks and the Italic peoples until about the year 500, among the ancient civilized peoples of America before they knew European civilization. It is seen to be followed even today in the art practised by uncivilized nations, or to speak more correctly, noneuropeanized in all parts of the world.

Only quite recently, which appears very strange, that attention has been called to this law. Its effects had been proved; but its formula had not been found. This formula is here as presented by the author of what without exaggeration can be called a discovery."[1] "Whatever the attitude given to the figure, whether it be represented as walking, halted, erect, inclined forward or backward, sitting on a seat or on the ground, horseback, kneeling, lying on the back or b front, etc.; in every case the median plane conceived as p passing through the top of the head, the nose, backbone, s sternum, navel and sexual organs, a plane dividing the body in two symmetrical halves, remains invariable, neither bending nor turning to any side. The body can well lean forward or back; but there is never produced either flexure nor lateral torsion, either in the neck or in the abdomen. The legs can indeed not be placed in the same fashion; a figure can advance one foot more than the other, kneel on one knee on the ground and the other be raised; but the position of the legs never modifies the direction of the trunk nor that of the head. The arms are more mobile than the head and may t take very different positions; but this mobility has no influence on the attitude of the rest of the body. The median plane as defined remains unchangeable.

Note 1.p.689. In 1892 a Danish learned man, Julius Lange, published a dissertation in which this theory was stated for

the first time (Billedkunstens Fremstilling etc. with a summary of 30 pages in French, that bears the title:- Etude sur la representation de la figure humaine etc. Memoires de l' Academie de Danemark, 5 th series, class of tetters, Vol. V. No. 4. 1892. After the death of Lange, there appeared in G German a translation of this essay, that on the one hand c comprised only the chapter devoted to art before 500, but on the other, contained a new chapter, that in which history follows Greek art in its evolution until about the end of the 5 th century. For what concerns Egyptian and oriental art, it is satisfied to reproduce the French summary of the earlier publication.(Darstellung der Menschen in der alteren Griechischen Kunst, by Julius Lange. Translated from Danish by Mathilde Mann. Published with the aid of C. Joergensen and supplied with a preface by A. Furtwangler. 1899).

To designate such an attitude has been employed the noun "frontality" and the adjective "frontal." These words are not very clear by themselves and better might have been chosen. In the determination of the plane the brow has no more importance than the nose, mouth or chest. Perhaps a term borrowed from the vocabulary of geometry would have been more accurate, and that it would have been better to say the law of the median plane than the law of frontality. Yet with regard for the learned man to whom is due the honor of this leading observation, the terms proposed by him have been retained, they have entered into use by reason of signs, that suffice to recall the long definition given above.[1]

Note 1.p.690. We borrow the definition of the law and the brief commentary accompanying the Article by Lechat, who was first in France to mention the Memoir of Lange, and who added to his survey very interesting views. (Sur loi de la statuaire primitive. La loi sur frontalite. In Revue des universites du midi. Vol. I, p.1-23. 1895.

Like the conventions named above, the law of frontality is explained by the impression then received at the first glance, that man casts on the living form with the intention of copying it. His own body appears quite double, and divided in two symmetrical halves, on the back by the projecting ridge of the backbone, and vertically in front by the nose that bisects the face, and the median line of the

sternum that continues the white line of the abdomen. He h has conceived this symmetry as the essential condition of organic life, especially where as in the human species, the type offers the most complication and diversity. With its rigor and its simplicity, this conception has singularly facilitated his task, when he attempted to imitate in relief. "Sight and imagination master more rapidly and more easily the symmetrical than the disymmetrical form. Further, man generally tends to fashion with stereometric regularity every mass that he desires to diminish. Why should he do o otherwise for the mass of wood or of stone that must furnish a statuary representation of the human figure?"

Note 2.p.690. Lechat. Un loi etc. p.9.)

If this conception thus corresponded to certain unusual and instinctive tendencies of the mind, which among orientals and particularly among the Egyptians has ensured the o observation of this rule until the last day, this is the a absolute empire in societies, that customs lasting many centuries have not ceased to exert on clothing, gait, deportment and pose of men, upon the attitudes that they had to take in all the circumstances of life. By thousands are counted the statuettes and statues of all heights, that have come from the temples and tombs of Egypt to seek an asylum in our museums. Here are gods and Pharaohs that are standing with both feef joined or with one foot in advance to walk; there are others seated on thrones. There are personages of lesser importance squatting on the ground with the chin on the knees, or indeed kneeling either on both knees or on one only, the other being raised at an acute angle. Finally are all those amusing figurines of limestone or of wood, brought to Paris by Mariette in 1878, which caused there such vivid surprise by the variety of their poses, as well as by the naturalness and freedom with which they appeared to render the most varied movements. Now those figures, smaller as well as greater, those of cooks and of bakers like those of Osiris and of Isis, of Cheops or of R Ramses, are all laike frontal. Some are lying or reversed, leaning toward the ground; but in none is the (pelvic) basin compressed or displaced; on none are tha head and neck turned to right or left. In all the plane that we hawe defined,

if possible is either entirely in one piece, or in describ-
ing one or more angles inclines freely to the front or the
rear, neither yielding to any torsion nor any lateral flex-
ure. One or two lions are cited whose paws and heads are t
turned aside.[1] [illegible]
same anomaly. This is because the sculptor has treated ani-
mals and negroes with less consideration than the true men,
Egyptians by race. For these the attitudes are the more va-
ried and formal as the artist has represented personages of
higher places in the social hierarchy; but even among the
inferior people, whatever the position assigned to the fig-
ure, the principle does not suffer an exception.

Note 1.p.691. Histoire de l'Art. vol. VI., figs. 237-243,
257-258.

It is otherwise in Greek art. At the origin, this princi-
ple is applied with the same rigor, as verified not only in
those formless figurines of marble that still belong to the
two types with which commences the true Greek sculpture, the
type of the male or female figure seated on a high seat (
(Figs. 107-111), [illegible]
nude young man with arms fast to the body (Figs. 132-134).
It is the same for the secondary types such as the statues
of deities in the form of xoanons (Figs. 82 9) and for
those of those worshippers that make their offering to the
god or goddess, while one of their hands raises a part of
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Korai of the Acropolis is no trace of twisting the loins.
It is not until the friezes, judging from what remains of t
their headless bodies, which do not retain a rigorously fr-
ontal attitude on their mounts.

Yet in Greece were produced very early deviations from t
the rule, particularly in figures of small dimensions. There
are some already in Mycenaean sculpture. On a bronze statu-
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peter or a dancer, the head and neck are visibly turned to
the right.[1] [illegible]
in the work of the archaic statuary from the 6 th century.
From the moment when the sculptor endeavored to create types
like that of the running or flying Nike, he is very near re-
lieving himself from the yoke of the rule observed until then.

if possible is either entirely in one piece, or in describing one or more angles inclines freely to the front or the rear, neither yielding to any torsion nor any lateral flexure. One or two lions are cited whose paws and heads are t turned aside.[1] A statuette of a negro child presents the same anomaly. This is because the sculptor has treated animals and negroes with less consideration than the true men, Egyptians by race. For those the attitudes are the more varied and formal as the artist has represented personages of higher places in the social hierarchy; but even among the inferior people, whatever the position assigned to the figure, the principle does not suffer an exception.

Note 1.p.691. Histoire de l'Art. vol. VI.Figs. 327-345, 357-358.

It is otherwise in Greek art. At the origin, this principle is applied with the same rigor, as verified not only in those formless figurines of marble that still belong to the two types with which commence the true Greek sculpture, the type of the male or female figure seated on a high seat ((Figs. 109-111), and that termed the archaic Apollo, the n nude young man with arms fast to the body (Figs. 132-134). It is the same for the secondary types such as the statues of deities in the form of xoanons,(Figs. 82,83), and for those of these worshippers that make their offering to the god or goddess, while one of their hands raises a part of the long and floating tunic (Figs. 128-131). Even on the Korai of the Acropolis is no trace of twisting the loins. It is not until the riders, judging from what remains of t their headless bodies, which do not retain a rigorously frontal attitude on their mounts.

Yet in Greece were produced very early deviations from t the rule, particularly in figures of small dimensions. There are some already in Mycenaean sculpture. On a bronze statuette of the museum of Berlin that represents either a worshipper or a mourner, the head and neck are visibly turned to the right.[1] For a stronger reason, exceptions are multiplied in the work of the archaic statuary from the 6 th century. From the moment when the sculptor endeavored to create types like that of the running or flying Nike, he is very near relieving himself from the yoke of the rule observed until then.

If on the Nike of Archermos the image is again almost exactly frontal (Figs. 122, 123), it is only necessary to note the inexperience of the sculptor. Being given the entirety of the pose, to associate it with the movement of the legs, the head must be turned to the right instead of looking to the front. There is an incoherence that is held to correct the successors of the first artist, that had the boldness to brave the difficulties of this them. Here indeed is a b bronze statuette found at Dodona, which also represents a woman in the race, either Atalante or simply a young Dorian woman exhibiting her agility (Fig. 348). Whether it be of Peloponessian origin, as supposed,[2] it is certainly later than the statue of Delos. Now the hand that modeled it has not failed to establish there between the members and the head that accord, which the sculptor of Chios did not know how to put into his marble.

Note 1.p.692. Histoire de l'Art. vol. VI. Figs. 349,350. In publishing a second statuette of the same type, Furtwängler proposed to recognize in it a mourner.(Mykenische Bronze statuette aus Klein-Asien.(Sitz.Acad.Munich.1899.II,p.559-5.6).

Note 2.p.692. Histoire. I. p. 327-328.

Further, this is not an isolated fact. Once that art was emboldened to attempt to reproduce the most violent movements, to succeed in this it must free itself from those fetters, whose restraint it had not felt at first. Without forcing the axes of its figures to bend in all directions, how could he model in the round those persons in the attitude of combat, which from the moment when his chisel labored to fill the friezes or pediments of temples, abounding with h his high reliefs, Zeus brandishing the thunderbolt, deities of Olympus and giants in combat, the wounded stretched on the ground in the convulsions of agony or rising on a knee and making an effort to deal a last blow? Here are two little bronzes of Olympia that represent Zeus casting the thunderbolt (Fig. 349). The head is turned toward the enemy menaced by the lightning ready to gleam. Here the vertical plane traversing the middle of the bust and prolonged above the shoulders, passes through the top of the head and does not divide the face. It is the same with the statuette that came from Dodona.[1] On the Athena Promachos is the same attitude

that causes a more or less marked rotation of the neck (Fig. 303). If one desires to seek examples among the monuments of greater dimensions, he will only have to cast his eyes on the fragments of the Gigantomachy of the temple of Pisistratos. Now neither the Athena that occupid the centre nor the giant extended at her feet are frontal.(Figs. 279,280). Athena bends her head forward and sidewise to the enemy that has just struck her. As for the latter, his bust is twisted above his haunches, and recedes to the left to avoid the s spear that will tear his flesh.

Note 1.p.694. Collignon. Histoire. vol. I. Fig. 166.

From the time to which the statues belonged, emancipated by the effort made to render the warmth and beauty of the impassioned movement, the sculptor already takes the rule at his ease, which in the timidity of his beginnings he docilely observed, and that he still obeys by habit in his current practice. Here is a fragment, the head called the Rampin head (Fig. 323). We know neither the pose nor the attributes that the artist had given to the statue, whose fragments we alone possess: but the flexure of the neck allows to be divined a certain freedom in the attitude. The personage presents his face in front: his body was placed in profile or three-quarter. Also see the sphynx of Spata. (Fig. 377). The head is turned there to look at the spectator.

For this end of the 6 th century, we could also cite other monuments on which the law of frontality has not been respected. On several of these, the infractions of the traditional rule were not even provoked by the action that the sculptor had undertaken to represent. Until the representation of persons in repose, he deliberately broke this exact correspondence of all parts of the body, this perfect equilibrium, whose idea was imperiously imposed on his predecessors. From this day the part was won. Greek art had made there a decisive step: it had overcome the obstacle before which a all was arrested, however ingenious and adroit it might be, the art of the peoples on the river banks of the Nile and of the Euphrates. Why did they fail where the Greeks succeeded? It is to be satisfied by words,,than to give a reason for that difference by saying that the Greeks were better endowed for the arts of design, than the Egyptians, Chaldeans and

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spirit and grace, sometimes power and majesty; one divines everywhere the accuracy of the eye and the feeling for life.
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them from the outside. If they surpassed those that showed them the way, they owed that advantage less to exceptional
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organization than Grecian society gave itself again after
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customs then established.

In the oriental monarchies, all works from the king to the slave were fixed by customs that once their original
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in was lost. In spite of revolts, wars and conquests, and changes of dynasty, matters changed very little or only very slowly. From birth to the tomb there, men were subject to
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Assyrians. Egyptian art and Chaldean art, and though it may be a second hand art, Assyrian are has merits to which we have rendered justice. there is in their work sometimes s spirit and grace, sometimes power and majesty; one divines everywheee the accuracy of the eye and the feeling for life. To equal their predecessors, for the Greeks were necessary at least two centuries of stubborn labor, during which they were very efficiently aided by suggestions coming to them from the outside. If they surpassed those that showed them the way, they owed that advantage less to exceptional and special gifts than to an exceptional state of mind, to organization that Grecian society gave itself again after the end of the Dorian invasions, to the very particular customs then established.

In the oriental monarchies, all works from the king to t the slave were fixed by customs that owed their undisputed authority to the very remote antiquity in which their origin was lost. In spite of revolts, wars and conquests, and changes of dynasty, matters changed very little or only very slowly. From birth to the tomb there, men were subject to certain ritual obligations and certain rules of propriety and of etiquette, which regulated all his acts, at least in external and public life, controlled his pose and even determined the form and color of his clothing.

It is entirely otherwise in the Greek world. The city is there the political unit. Cities are close together in territories of very limited extent, on the coast of Asia, in the islands and in European Greece, on all the shores of t the Mediterranean on which are founded Hellenic colonies: the smallest have only some hundreds and the largest only some thousands of citizens. Unlike those on the coast, all havi not the resource of seeking employment for their activities on the sea or its distant parts; many are hemmed in by the mountains that enclose them within a narrow domain that a man on foot would traverse in a few hours' walk. A society thus divided, it seems would have to fear being devoted to irremediable weakness; but this condition will form its superiority, when it shall enter into contests with great empires of the Orient by the incentive of competition, stimulates all his faculties and makes man more ambitious

and more energetic, more enterprising and resistant, than he would be in the other civilized societies then existing on the surface of the planet. In the interior of the city each citizen could,and wished to attain the first mark by his virtues or his talents, either in the magistracy and the dignities conferred by fate or suffrage, or to tyranny in time of trouble. Between one city and another is the same emulation: each desires to have the most brilliant poets, the most skilful artists, the noblest edifices and the most beautiful festivals. This preeminence so strongly desired, each competing individual or State sought to attain by an effort of a manner varying according to the places and circumstances, but which nowhere restricts either a court ceremonial or the restraint of a very definite dogma, entrusted to the jealous care of a priestly caste. All these people indeed had the same religion; but from one city to another the names of the gods and the worship differ sensibly. Certain deities became greater and made conquests o outside the district to which they were at first confined; on the contrary, others lose their prestige and tend to fall into oblivion. Between these ideal types created by the imagination is also there a perpetual revolution, a sort of c contest. In the city is the same phenomenon. The nobles commenced by dispossessing the kings of their hereditary privileges to divide their enjoyment among themselves: then is the inferior class that also aspires to ensure its rights, that of voting, the right to aspire to all civil or military functions. These struggle for life, pursued without true on all stages, in the region of pure thought as on the ground of practical reality, does not arrange formal poses in which are immobilized gods and men in other surroundings. It imposes on all an initiative always alert and with very free inducements. In all images of them related by the peripatics and represented by authors, one must find a gay and rich d diversity, the essential and most original character of this adolescent Greece.

With the need that it felt to act and develop itself in all directions, Greece had from the first hour the lively intuition of the benefit, that intelligence and will found in disposing of a healthy and robust body, which they could

apply to all tasks without its ever refusing its service. The taste for games of strength and skill in that race dated back to even the time when the epic period began. In the course of the succeeding centuries, the labors of the palestra assumed a place of importance more and more marked, in the education of the free man. The founding of the great gymnastic games and the concourse of people attracted by t them strongly evidenced the value that the entire nation a attached to the methods of training, strengthening and making the members supple. About the end of the 7 th century, the bodies so fashioned commenced to appear in the full light of the arena in all the splendor of virile nudity. There under the eyes of the multitude, as in those halls of the gymnasiums where they prepared themselves for the exhibitions of the public competitions were they seen, accustomed to all the play of muscles required of them by the leap and the race, the discus and wrestling, to stiffen and extend, to bend and curve in all directions. Creation and masterpiece of a wise discipline, a sort of poem in flesh and bone, this body of the athlete could non fail to become soon the preferred model of the sculptor. By it that artist will become inspired, either when he has to represent a young god in the appearance of a beautiful young man, to erect the s statue of an athlete on the family tomb, or finally to immortalize a victor of Olympia or of Delphi by carving his i image in wood or in marble. This nude form that he will have so many occasions to reproduce, he has seen and studied in the freedom of spontaneous movement: he will not content h himself long to keep it imprisoned and as if frozen in the coldness of frontal attitudes. Art could submit always to the yoke of that convention where, as in western Asia, the body for decency always remained concealed by the clothing, and also where as in Egypt in freely uncovering itself because of the heat of the climate, it did not attract to itself attention by a systematic display of all its energies: but in Grecian society all contributed to divert the artist from perpetually bowing before the rule that his rivals had freely accepted. Laws and customs aroused him to conquer complete independence in the interpretation given to nature, and we have seen by what happy boldness, even before breaking

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that result only by an alteration of the normal proportions.
That persons erect and on foot may not exceed by the head
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necessary to perceive what is incorrect there. This is on the

all bonds, he knew how to prelude his complete enfranchisement.
When one passes from the statue to the reliefs in which personages are distributed in groups, he also sees there are applied rules entirely conventional, that have controlled the arrangement of the composition. Those rules have the same origin as those, whose reasons we have attempted to give. We cannot enumerated all of them here: we shall content ourselves by analyzing two, that are particularly curious.

We have explained the law of frontality by the pleasure that the mind takes in verifying the symmetry that exists between the various organs in a living being and by the aid found, when it attempts to imitate nature, in the use of s symmetrical arrangement. This taste for symmetry has suggested to the primitive sculptor the idea of the arrangement, that archaeologists designate by the term isokephalic, whose elements were furnished by the Greek tongue. In the very archaic reliefs, the heads of all personages are placed at the same level; they are all equally close to the moulding, that forms the upper limit of the field. Nothing easier than to place them in alignment, when all these persons are upright and are walking (Figs. 153, 154): but when there are very obvious differences in the attitudes, one can attain that result only by an alteration of the normal proportions. That persons erect and on foot may not exceed by the head and the entire bust those seated on couches, the artist does not hesitate to reduce their height. Nowhere has the sculptor taken less trouble to disguise the trickery than in the decoration of the architrave of Assos. In comparison with Hercules and Triton near them, the Nereids, though goddesses as they are, have the air of dwarfs, and on another slab is no less marked the contrast between the great bodies of the heros extended before the banquet table and the small servant that fills the cups (Figs. 101, 103). The sculptor of the tomb of the Harpies has taken the same method, but with more skill (Fig. 145). There the men and women face t the chairs on which are enthroned the heroic dead, and have their heads in the same plane as the chtonian deities to whom they bring their offerings; but some reflection is necessary to perceive what is incorrect there. This is on the

one hand, that the forms of the mortals have as much ampli-
tude as those of the dead: there is not as at Assos a contr-
rast that shocks the eye. Likewise the seats with their f
footstools raise the seated persons and thus reduce the im-
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At Delphi on the frieze of the treasury of Cnidos, order-
ness is still more visible. In the battle scenes there are
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those the ground: those of others are profiled at the mid-
dle of the field, where their places are indicated by the
movement of the bodies to which they belong. Here is all t
that remains of the isolated convention: the gods and goddes-
ses of the eastern facade, although seated, have their heads
placed on the same line as the combatants under their eyes,
who dispute the corpse of a hero: but they are mingled with
the mortals; they form a separate group that fills an enti-
re half of this frieze by itself (Figs. 170, 171). The eye
stops on that group: it studies and admires it for itself.
The spectator does not even think of asking what difference
in stature is implied by the arrangement adopted here. In
the 5 th century the masterly art of the designer of the
Panathenaic procession having to treat the same theme, will
take the same method. When the sculptor introduces into his
vast composition the deities of Olympus, as if to give them
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itate also to force the proportions there. This is perhaps
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one hand, that the forms of the mòrtals have as much amplitude as those of the dead: there is not as at Assos a contrast that shocks the eye. Likewise the seats with their f footstools raise the seated persons and thus reduce the improbability of this equality arbihrarily established.

At Delphi on the frieze of the treasury of Cnidos, progress is still more visible. In the battle scenes there are dying men lying on the ground: there are warriors half conquered that fight, leaning on one knee. The heads of some touch the ground: those of others are profiled at the middle of the field, where their places are indicated by the movement of the bodies to which they belong. Here is all t that remains of the initial convention: the gods and goddesses of the eastern facade, although seated, have their heads placed on the same line as the combatants under their eyes, who dispute the corpse of a hero: but they are mingled with the mortals; they form a separate group that fills an entire half of this frieze by itself (Figs. 170,171). The eye stops on that group: it studies and admires it for itself. The spectator does not even think of asking what difference in stature is implied by the arrangement adopted here. In the 5 th century the masterly art of the designer of the Panathenaic procession having to treat the same theme, will take the same method. When the sculptor introduces into his vast composition the deities of Olympus, as if to give them the enjoyment of this beautiful spectacle, he will not hesitate also to force the proportions there. This is perhaps that Phidias, like his predecessor, to cause this improbability to pass, counted on the habits of mind created by another convention which was no less generally accepted than the isokephalic. When in a votive or funerary relief the sculptor placed facing each other gods or deified dead a and mortals that came to render homage to them, it appeared proper to him to establish between these personages a difference in appearance to render apparent to the eyes at once the difference in dignity: he gave the divine personages a much greater height (Figs. 175, 314). This means of indicating rank is too simple, that without preliminary understanding the primitive artists did not everywhere resort to it. One recalls a number of paintings of the 14 th and

15 th centuries, Flemish and Italian, in which before a Virgin of great dimensions the donors of the image are repres-
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sens, archaic art had accustomed the eye to attribute the same stature to gods and men. If in works of classical art, it is no longer by this naive artifice, that must be indicated the inequality of conditions, if this must be particularly emphasized by the superior beauty and majesty, that the artist knows how to lend to immortals, the first impression has still left its trace in the imagination: this is disposed to represent the gods as greater than men. The gods are actually larger in the reliefs in question, since seated as they are, they carry their heads as high as the standing figures next them: but while they do not rise, this difference in height is but vaguely perceived as if half suspected.

By these examples one has an idea of the course that Greek sculpture followed from the 8 th to the beginning of the 5 th centuries. Until the end of this period convention is everywhere in the representation of the isolated figures as in the arrangement adopted to place proportion in several figures, that the artist engages in the same action. It is again in the detail of the forms of the body and of its coverings as in the use of color applied with the brush. However much he lashes forward, the most rapid runner does not touch the earth with his knees, as did the Nike of Archermos. (Fig. 125). Having to render a complex movement whose actual mechanism is difficult to seize, sculptors and painters
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of the pose prevented any mistake concerning the intentions of the artist. The free borders of fabrics, where they fell in large masses, drew a line, broken in places, the irregular length of the folds: but on the living model these creases do not have the formal regularity, that they affect in the draperies of archaic monuments. On the high reliefs in that that decorates the pediments of the most ancient edifices have been found everywhere traces of red or blue coats. (Pl. III). Nothing is more arbitrary than the choice of these tones. The creators of these images do not conceive form without color; but on the other hand, painting was not suf-
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15 th centuries, Flemish and Italian, in which before a Virgin of great dimensions the donors of the image are represented very small in the posture of adoration. Among the Greeks, archaic art had accustomed the eye to attribute the same stature to gods and men. If in works of classical art, it is no longer by this naive artifice, that must be indicated the inequality of conditions, if this must be particularly emphasized by the superior beauty and majesty, that the artist knows how to lend to immortals, the first impression has still left its trace in the imagination; this is disposed to represent the gods as greater than men. The gods are actually larger in the reliefs in question, since seated as they are, they carry their heads as high as the standing figures next them; but while they do not rise, this difference in height is but vaguely perceived as if half suspected.

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artist, when he desired to observe nature and was placed at
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the sculptor. When the modern sculptor desires to work f
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true tints of flesh and hair with their insensible gradationsa There they contented themselves with entirely conventional tints. These sufficed to recall that in nature every form has its color. At the same time by the contrasts produced by their juxtaposition, they indicated and emphasized the grand divisions of the body.

Progress had been made to gradually free themselves from the yoke of all those initial conventions; those corresponded to the primary image of the external world impressed on the mind of man, an incoherent image, in which are both exaggerations and voids. To correct and complete it, one c can only succeed in this if he feels the insufficiencies, and if he confines himself to resuming and rectifying it, line by line before nature. By these repeated comparisons an imitator prepares himself to substitute for what he believed that he saw at first,what he sees when his eyes are trained, and he has truly learned to see. Now it is with an artist, when he desired to observe nature and was placed at the first trial to undertake that study in the conditions more favorable than can be imagined, indeed like the Greek people. Nowhere else in the ancient or modern world, has the nude form been so obligingly presented to the eye of t the sculptor. When the modern sculptor desires to work f from nature, he can only count on a professional model paid by the hour, however good his style may be, give him what was given gratis to the Ionian or Dorian statuary by attendance at the palestra. The body is wearied in the studio, on the table on which it stands and is arranged. Whatever effort is made to retain the pose properly, the muscular t tension soon relaxes or is exaggerated. The required movement cannot have the warmth of freedom af spontaneous movement.

By these frank confidences of the living form and the advances that it lavished on the artist, the Greek sculptor applied himself without relaxation to consider this form u under all its aspects, as well in the simplicity of the main lines defining it, as in the complexity of the internal levers, connections and springs, whose work and play are observed through the contractions and vibrations of the flesh. In the first place, he had only a fragmentary vision of the organic types that he desired to copy. His sole care had been

to preserve the importance of the traits that had first struck him, and he was not occupied in harmonizing them, in composing an entirety that should have the unity that nature puts into all her creations. The artist could only impress this unity on a work, when he had begun to conceive t the living being as an entirety with its various parts closely and permanently connected together. But only then, under pain of only presenting a faithless image of the body, he was compelled to forbid himself to favor one part or bring it forward at the expense of the others. This conviction h having been once received in his mind, he passed from the abstract to the concrete. In the image that he attempted to model, each organ, each member and each bundle of muscles must appear, he understanding not as he represented them to himself in that summary analysis by which he had commenced, but as they actually showed themselves in a given position of the body, that the eye of the spectator viewed at a certain angle.

By virtue of this synthesis, from generation to generation in works of sculpture, there was seen first to diminish and then disappear one after another all the conventional deformations. The different elements of the person were coordinated; they were subordinated and harmonized one after another to the movement of the whole. The artist discovered that the eye of the torso must not be presented in a figure seen in profile, as if they were in front, the foot must be foreshortened. Observation led him to form a more correct idea of the symmetry and balance of forms in the structure of the human body and in the attitudes so diverse, that induces it to take the play of forces which animated it. At the origin ih was found convenient to suspend and to attach in a way all those forms to an axis, that lent itself to no lateral flexure. The idea of this regulating axis was not lost, an idea that nature itself had even suggested; but it was conceived as fitted to bend in every direction at the slightest direction of the will. Matters were the same for the minor conventions, as they might be termed, some examples of which we have given. There were certain poses, like those of flight and of running, where the artist had exaggerrated the violence of the movement. In hime he corrected that ex-

excess without any loss of the clearness of the image. The most complex movements were rendered as nature gave them. After restoring to the body its equilibrium and the freedome, when it is quite erect in its most spirited movements, no less could be done for the drapery covering it. The Greek costume did not impose on this a determinate cut, fixed by the needle. Men were pleased to see it modeled on the form that it enclosedand in its unrolling and its free fall it accented by the mobile variety of its flowing surfaces of its folds more or less concave, all vibrations and all changes of charm. This freedom of the clothing without seam, of the light linen fabric or the soft tissues of wool, it was desired to find, and he succeeded in making it pass into the ornamentation of the cloth. All that was artificial and stiff in certain arrangements first adopted that were gradually effaced; soon after the time at which this study ends, there remained nothing more of this. The same tendency is manifested in the use that Greek statuary made of color. It never completely renounced this; but when it abandoned tufa for marble,,it did not delay to leave off those coatings of a crude tone, which were applied on all grounds, that motley whose violence gave to the figures such a singular and unreada appearance. As he became more skilful in seizing all the refinements of the form and of rendering them by the work of the tool, he made less demand for the collaboration of the painter; he contented himself with demanding from him a patina for the nude, that softened the hard whiteness of the marble, and that on the other parts of the figure accented certain traits, and distinguished from each other the different parts of the clothing. In the polychromy is always a conventional part; but this convention becomes there sufficiently discreet and skilful to be scarcely visible.

In this progress of Greek art, never interrupted after the first Olympiads and always accelerated, what part is properly attributed to the examples and the instruction that the Hellenes could receive from the peoples of the Orient? All historians have proposed this question; but they are far from being agreed on the reply suited to it. Even the fact of these relations is not contestable. We found them already established at the Mycenaean epoch, and they have never ceased since then. T They could not begin to extend thus for centuries, without that

of the two groups first civilized acting on each other, and t transmitting to it certain ideas with their signs, letters of the laphabet or figured types; but when men differ in opinions is when it is required to estimate the intensity of this action and its useful effects. Here is not the place to subject to a critical discussion all the data of the problem. We only occupy ourselves here with art, the arts of design and especially that of sculpture. How and in what measure among the Greeks fif this suffer the influence of foreign models? That is what we desire to determine with some precision.

Among the very ancient civilized societies, that could have been the masters and inspirers of Greece, only two merit being taken into account, Egypt on the one hand, and on the other C Chaldea with its pupil and heir, Assyria. As for the others, such as Phoenicia and Lydia, with whom the Greeks also had coostant relations, from Egypt and Chaldea they derived the rudiments of their industries and their arts. In this movement of transfer the only role that they played was that of intemediaries. Then in this inquiry it is necessary to go back to the sources themselves, to the two great civilizations of which e each carried truly inventive and personal genius into the creation of form and that creation of types.

Of these two civilizations, only one may have been on several occasions in direct contact with Greece, this is that of E Egypt.[1] This contalt already occurred from the time of Seti a and Ramses py the people of the sea, in the number of whom appear the Achaians, the proper ancestors of the Greeks. They seem to have been placed, at least at times, under the supremacy of Egypt. Thus they were ensure of the right to frequent its ports and carry on commerce there, in exchange for a nominal homage and perhaps a small tribute. There are seen represented in the paintings of the Theban tombs metal vases, which by their forms and ornamentation recall those collected at Mycenae. Egean pottery is also represented by beautiful specimens in several cecemteries of the Delta. On the other hand, one can no longer count the objects of Egyptian origin that have been collected either on the main land, in the islands or at all points where have been exhumed the ruins of cities of the Mycenaean age. What has been gathered there in the ruins of palaces contemporaneous with Minos and his dynasty, is not

alone glass, scarabs, statuettes of ivory of of glazed terra cotta. Even a stone statue has been found there with its hieroglyphic inscription, and that wecan ask ourselves whether the importation of works of this kind did not arouse their imitations, from which were born that Cretan school, that some centuries later with Dipoinos and Skyllis should initiate the earliest artists of the Peloponnesus into the methods of sculpture.[2]

Note 1.p.705. All the data on this subject supplied by Egyptian or Grecian sources, have been collected in the Essay with very sure criticism and erudition, inserted by D. Mallet in Vol. XII of Memoirs public par les membres de la mission archeologique francaise au Cairo (1893) under the title; Les premieres etablissements des Grecs in Egypte. (7 th and 6 th centuries). Also see Histoire de l'Art. Vol. VI,p.76,68, 1002-1006.

Note 2.p.705. Histoire de l'Art. Vol. VIII, p.428-429.

The relations between Egypt and Greece lessened when Egypt was taken between Ethiopia and Assyria and driven into itself, while Greece was profoundly troubled by the Dorian invasion.[3] They were resumed more actively than ever before, when to attach to his fortunes auxiliaries whose arms and tactics promised him victory over his rivals, Psammeticus began to invite into Egypt Carians and Hellenes (about 656). In the impulse of their colonial expansion, the men of the great industrial and commercial cities of Ionia responded in a multitude to that call. Fortified agencies like the Wall of the Miletans and Daphne were created by them near the different mouths of the Nile. Naucratis, one of these, reached extraordinary prosperity especially under the reign of Amasis (569-525), the strongest favorer of the Hellenes among all the Saite kings. Founded by nine associated cities, 4 Ionian and 4 Dorian and Eolian, Naucratis very quickly became what Alexandria would be after the Macedonian conquest. In its warehouses were heaped, to be distributed then into the interior of the country, products of Greek soil lacking in Egypt, oil and wine, while were stored their wares of every sort destined for exportation, spices and perfumes of Arabia, skins, eggs and plumes of the ostrich as well as ivory from the Soudan, and finally objects of luxury, that from time immemorial were fabricated in the workshops of Egypt. As for the Greek mercenaries, most of them were quartered in an intrenched camp very near Memphis. Further, neither the soldiers

distributed in the various garrisons of the kingdom, nor the merchants of the free ports of the Delta alone represented the entire Grecian immigration. The Miletans had an agency in the ancient city of Abydos; Samians had pushed to the back of the great oasis and were fixed there permanently. Greek merchants were isolated or distributed in little groups then everywhere in the cities and towns of Egypt. Like the Greek bacals of today, mostly natives of Janina or vicinity, whom I have met in the entire Ottoman empire, as well in Syria as in Anatolia and Roumelia, they lived by petty commerce and retail sales. Ionians and Carians married Egyptian women; thus were created a class of half breede, many of whom performed the part of interpreters. As valets and couriers they accompanied foreigners that visited Egypt as tourists.

Note 3.p.705. Histoire de l'Art. Vol.VII,p.145, 219-220.

Those travelers had become very numerous in the 6th century. Returned to their country (the Greek scarcely exiled himself without hope of return), the merchants that had made a sojourn in Egypt told marvels of the wealthy country; described its s singular customs; boasted of its superb edifices and the religious ceremonies for which the avenues of sphynxes served as an enclosure, the vast courts and porticos of the temples. They confirmed the idea,that in these sanctuaries was preserved the treasure of wisdom and science slowly accumulated, whose secret was possessed by the priests, entrusted to that mysterious writing with strange signs extending in long columns on the large fields of the pylons and on the faces of the obelisks. Under that impression, curiosity was aroused; men desired to go and see what truth was in all these find tales. Whoever pretended to the fame of a clever man embarked for Naucratis and returned after some months, much impressed by the imposing spectacle presented by that Egypt, to which the Saite princes had restored all appearances of power and prosperity. The list would be long of all men of importance, from Solon and Pythagoras to Thales and Hecateus of miletus, who visited Egypt. The journey to Egypt for men of leisure that desired to complete their education, was what the journey to Athens will be at the end of the republic and the beginning of the empire for young Romans of good family.

Artists could not fail to be in the forst rank of those eager

visitors; perhaps they had most to learn. The architect admired the amplitude and nobility of the edifices. He borrowed from them neither the type of the Doric temple nor that of the Ionic temple, which were fixed before Egypt was opened to the Greeks, at least in their main lines; but he took there perhaps certain motives of ornament and one of the varieties of his capital, that which we have termed Eolian. In any case,the view of those enormous edifices, constructed of limestone, sandstone and granite, incited a change in material, passing from wood and crude bricks to cut stone of greater dimensions. Without the memories brought back from Egypt, the temples of Artemis and of Hera at Ephesus and Samos would not have had those colossal dimensions and that magnificence which astonished contemporaries.[1]

Note 1.p.707. Histoire de l'Art. Vol.VII.p.371-373,654-656,661.

Particularly to the sculptor was the sight of all those monuments a revelation; in certain respects his art was then lesss advanced than that of the architect. In all the works of Egyptian sculpture that offered to the eyes little figurines, figures of natural size or enormous colossal figures, the Greek sculptor found the same interpretation of the human form, an interpretation that further at least in the statues only comprised a very small number of attitudes, infinitely repeated w with slight variations. When the Egyptian artist was asked under what aspect should be shown this human body, whose image he desired to multiply and make eternal, he was held to the s simplest solutions of the problem, those which even had the more chance of being adopted by an art yet uncertain of its course, such as Grecian sculpture in the 7 th century.

If in place, those Egyptian statues interested Ionian artists like Rhoecos, Theodoros and Telecles, who sojourned in Egypt, they did not remain unknown to sculptors that did not make that journey. About that time more than one image left the valley of the Nile to make admired in Grecian cities the brilliant qualities of Saitic art, which knew how to put elegance and f freedom into the rendering of the types that preceding schools had transmitted to it. Under the princes of the 26 th dynasty was a true renaissance of sculpture. Amasis honored himself by sending to friendly Greek cities some works of the best artists of Sais or of Memphis. He had taken as his wife Ladike, a Greek from Cyrene. In gratitude for the aid that she had received f

from Aphrodite in a pressing danger, she fulfilled a vow made to send her native city a statue of the goddess. Executed in Egypt, this statue must represent Aphrodite with the features of Hathor. Herodotus still saw it at Cyrene, and after what he said of the place that it occupied, one has reason to believe that it had been erected in the open air, which would give reason to think that it was cut in sandstone or granite.[1] Other gifts of the same kind are attributed by the historian to the proper initiative of the king. Also to Cyrene he had given, besides his portrait doubtless painted on a cedar board, a gilded statue of Athena, i.e., of Neith, a statue that could only be of wood. Perhaps also statues of Neith were those two statues of stone, that he presented to the sanctuary of Athena of Lindos in the island of Rhodes. To be agreeable to his ally Polycrates at Samos, he had consecrated and even doubled his own effigy. When Herodotus visited the famous temple of the Samian Here, the two statues of wood were still there, placed at the two sides of the portal.[2]

Note 1.p.708. Herodotus. II, 181.

Note 2.p.708. Herodotus. II, 182.

Herodotus mentions these gifts because his notes of travel had retained their memory; but there is reason to think that other cities not found on his route had receivef quite similar ones about the same time by one way or another. There was shown in the temple of Hercules in Erythrae a statue of the god, which passed as having come on a raft pushed by the waves from Tyre to the coasts of Ionia. What this legend proves is, that men no longer knew at Erythrae when and under what circumstances this image had been brought there; but according to Pausanias its execution was sufficiently characterized as to leave no doubt of the country of its origin. "The statue," he says r resembles neither the so-called Eginetan figures nor the most ancient Attic statues. If one can affirm anything in regard to it, this is that it is really of the Egyptian style."[1]

Note 1.p.709. Pausanias. VII,v,3.

What must have particularly attracted the attention of Greek sculptors in theese statues, in those seen on the banks of the Nile and those sent to them as far as into Ionia, by the civilization of Egypt as its messengers and agents of power, is the method of working , whose impression they bore. It seems to be

proved today that the Egyptian sculpture did not have a single canon, as Diodorus believed, i.e., a system of proportions rigorously applied to all images from the ancient to the new empire.[2] The proportions vary in the same period between paintings and statues, and even sometimes though more rarely, from one statue to another; from one period to another they sensibly d differ. It is no less true that the statues, at least for the same time, present a very marked analogy to each other from t this point of view. In considering images that Psammeticus and his successors had multiplied in the edifices that were constructed and restored, the Greek artist must have very quickly recognized that those images implied in the schools that had executed them the common idea, that there are fixed relations of dimensions between the different parts of the human body, when that is properly constituted. The same unit of measure seemed to have been adopted everywhere. Now it was far from being so for the images of wood or of stone that the Greeks had previously erected in their cemeteries or consecrated in their temples. For example, let one take the series of nude male figures , that have been termed the archaic Apollos; there are v very marked differences of proportion between them, that do n not come from a difference in age. To judge by their execution, several of these figures are nearly contemporary; but one is short and stumpy; another is of average height; a third is slender and tall. As much can be said of another series, that of the young women of the Acropolis of Athens.

Note 2.p.709. Diodorus. Vol. I, p.765-769; 774.

For whoever that then knew how to foresee the future, this apparent incoherence of archaic Greek art would have been the indication and announcement of the freedom of genius and of t the loyal sincerity, that would later form the superiority of grecian art; but if the docile submission of the Egyptian artist to certain rules eventually risked the petrifaction of this art into routine, it no les gave to the entirety of its work a general altitude, which was not presented in the same degree by the first essays of grecian statuary. The Hellenic travelers in the mental tendency in which they landed in Egypt must be struck by the contrast. This aroused them to ask if they should continue as they had previously done, or as Diodorus says, "to take advice only from the caprice of their glance," or if it

would not be an advantage for them also to attempt by the study of individwals chosen among the best developed men of Greek r race, this analysis of forms and of their normal relations, t that had been so successfullfor the Egyptians. Curious and subtle as they were, when the Greeks once entered this path, they proceeded at a rapid and sure pace. One cannot doubt that they then commenced to meditate on this system of the body, which they called symmetry, and this research soon interested them so vividly, that in the second half of the 5 th century one of the first sculptors of the time, Polycletus, took pains to state in a technical treatise on this theory of proportions;[1] But long before the master of Argos applied this theory to the execution of his celebrated statue of the Doryphoros, this question of the module, long sonce solved by the architect, was f finally placed before the sculptor, and each school had sketched on its own account an approximate and provisory solution. This was not expressed by a numerical formula; but it is suspected and glimpsed, when the entirety of the work of the same group of artists is considered.

Note 1.p.710. The existence of this treatise is attested in the most formal manner by Gallienus (De plac.Hipp. et Plat.5), who distinguishes the ergon from the logos, and says that the word canon was employed to designate both the statue and the treatise.

Egypt must be for much in the movement produced in this sense about the end of the archaic age. When he admired the statues of Sais and of Tanis, the Greek sculptor could not think of b borrowing from them all parts of the system of proportions that he divined there; he would be badly restricted by the representation of the characteristic traits of a race, that the originality of his cusmtos and the climate had made very different from that inhabitating the valley of the Nile. What the Egyptian sculptor could suggest with emphasis to the Ionian artist is the idea itself of the canon, that idea thus summerized by one of the masters of French sculpture:-"This is a system of measures which must be such, that one can determine from the dimensions of one part those of the whole, and from the dimensions of the whole those of one of the parts."[1] The Greek sculptor could not fail to reach this conception at length by

observation and by the proper ceffort of his thought; perhaps it was even already vaguely sketched in his own mind; but it became clear and imposed itself on him with an entirely different force, when he took into account the services that this directing ifea rendered to Egyptian art. This is proved by what Diodorus relates of Telecles and of Theodorus. Charged with f furnishing to the Samians a statue of the Pythian Apollo, each executed a half separately, one at Samos and the other at Ephesus. Brought together, these two parts were so well adapted to each other, that the entirety seemed to be the work of a single hand.[2] For my own part, I should be inclined to see in that one of those apophryphal anecdotes found in so many writess of the late period. One further comprehends what caprices Telecles and Theodorus would have obeyed in risking this trick. This was a sort of bet made before a public much interested in questions of art. In winning it, the two brothers made their compatriots understand the value of those procedures,and that Egyptian art so much boasted of to them. At the same time they posed as having penetrated all its secrets in the course of their journey.

Note 1.p.411. E. Guillaume. Article Canon of the Dictionnaire des Beaux-Arts.

Note 2. Diodorus. I, 98, 5-6.

What Greek statuary owed to Egyptian statuary is not alone this orientation. If there are two types for which the Ionian or Dorian sculptor at his beginnings appears to have a marked predilection, one is the male figure, standing and nude with the arms hanging by the sides and haunches; also whether of o one or the other sex, a seated and clothed figure with extended hands, the plam resting at the top of the thighs. Now these two types are those that have most place in the current repertory of Egyptian sculpture. Is that merely a simple coincidence? One cannot stop at that explanation. Doubtless Greece had never known the Egypt, which had no less sculptured figures standing and seated; but in Greece in the 7/th century both presented themselves in conditions and with characteristic peculiarities, that did not permit a doubt that the art of Egypt had some part in the foundation and development of these types.

Let us take the nude female figure of archaic Greek art and compare it with some one of the numerous figures of men or gods to whom the Egyptian chisel has given the same attiude.[1] There

is indeed a difference; all the Egyptian statues have about t the loins the short drawers that is called the shenti. Entire nudity was not the custom of Egypt; it seemed unbecoming there. Remove the drawers and you will then see only resemblances. The general resemblance pertains to the identity of attitudes; but there are certain details of pose end form for which one can scarcely render a reason for the accord of the methods taken except by the hypothesis of a direct imitation. All the Egyptian figures have the left leg thrown slightly forward. It is the same on the archaic Apollos, and yet in Greece toward the right side must be directed all the movements promising a happy effect.[2] As men turned to the right for prayer, for the cup t that served for the festival or sacrifice, the helmet containing the lots, the cithera intended for celebrating the gods passed to the right. Ulysses, disguished as a mendicant, began at the right to pass into the ranks of the suitors, so that t this might pe a good arrangement.[3] With the right foot must o one enter the temples.[4] Even by that preference accorded to t the right side was very ingeniously explained the change made among the Greeks after some time in the direction of writing; they had received it from the Phoenicians passing from right to left; after some hesitation they decided to write only from left to right.[5] It then seems that strongly predisposed was t the Greek sculptor to make his figures step off with the right foot, as he most frequently ded in the reliefs and statues of the classical age. If in his most ancient works he took the c contrary method, this is because in his first essays, he had fixed his eyes on the models, whose grave nobility impressed him with respect. Under the power of that feeling, he did not hesitate to borrow from them, in entire disagreement as it was with the beliefs and habits of his people, an arrangement that he found adopted everywhere. He even went so far as to apply it to a type, that of the female figure erect and clothed, that further seemed to owe nothing to Egyptian statuary. In the second half of the 6 th century, it is still the left leg that is thrown forward in most of the Korai of the Acropolis of Athens.

Note 1.p.712. Histoire de l'Art. Vol.I,45,49,120,242,426,436-438,443,468,469,484.

Note 2.p.712. It was a bad omen to commence with the left foot.

Note 3.p.712. Homer. Odyssey. XVII, 365.

Note 4.p.712. Vitruvius. III. 4. Pythagoras made the same r recommendation, he also desired that his disciples should commence by putting on the right shoe. (Jamblichus. Vie de Pythagoras. 518).

Note 5.p.712. Curtius. Histoire grecque. Vol. II, p.59-60. (Translation of Burcke-Leclerq).

Here is another trait in which is less clearly betrayed the same docility of the pupils. On a figure with suspended arms, there are several ways of placing the head. One can allow the five fingers to extend, which thus continues the movement of the entire member. One can also close the fist and thus show in the hand a force ready to act. Egyptian art stopped at an intermediate point. On most of its images it bent only four f fingers, holding the thumb before them in its entire length. There is aposition that the hand does not assume of itself. When in the vertical position with swinging arms, if the hand contracts and the fingers do not fall freely, the longest bend over the thumb to conceal it from the eyes. The arrangement t that the Egyptian sculptor invented was not indicated to him by one of those instinctive poses, that he only has to seize at its passage. If this be so, is it probable that the Greek sculptor also seeking for the hand an elegant presentation, a and seeking this independently, would have naturally attained the entirely arbitrary arrangement of which his predecessor thought (Figs. 133,134)? On the contrary, there is no difficulty if it be admitted for that convention, as for the primacy, of the left foot, the Greek workmen again only took counsel w with Egyptian models.

If we commenced by insisting on these two partial accords, it is because they appear very significant to us. In the rendering of the oldest of these Greek marbles are found many other traces of the influence felt. If there be one statue which justifies this assertion, it is one of the statues of the Ptoion. (Fig. 263).? So to speak, it is one of the details that recalls Egypt. The arrangement of the hair causes us to think of the effect of the klaft or rather of that of certain Egyptian wigs.[2] On the head it is the flat eye extended and slightly raised at its outer end, the wide and cold mouth, and especially the timid and almost gloomy air of the entire face, the complete absence of expression. In the remainder of the body is the same

lack of accent, the same analogy of execution. The chest is r round and there is no indication of the lower thoracic framework. The flesh of the abdomen forms a confused mass in which is accented no direction of any muscle. Finally, the navel is very sunken, nearly as much ar on Egyptian figures. The figure is broken at the knees' but it does not appear that the sculptor has made the joint more apparent than at the elbow, where it is almost suppressed. It is the same for the wrist. The hand and forearm are heavy and adherent. With all its defects, there is a certain accuracy in the entirety of its proportions, and there is still a trait in which this figure approaches Egyptian figures. Other monuments of the same series would further afford opportunity for remarks of the same kind.

Note 1.p.714. Furtwängler pointed out the interest presented from this point of view by these figures (Meisterwerke, p.713, 714). In regard to Apollo of Tenea, which is already farther from the Egyptian models, he has resumed this comparison of t the exotic and the Greek type. (Beschreibung der Glyptothek. p. 47-49. 1900).

Note 2.p.714. Histoire de l'Art. Vol. I. Figs. 438,440,443, 461, 479, etc.

For the nude male figure, the proof of imitation is then made. Being clothed, seated figures do not lend themselves to so minute a comparison; but without speaking of the pose of the hands, which is the same as in Egypt, here again are analogies that we must mention. Several statues of this type came from the temple of the Didymean Apollo.(Figs. 109-111). Now they were found in place, arranged along the sides of the avenue leading from the harbor to the sanctuary, like the case in Egypt before the principal edifices, where were images of gods and of kings, or figures of sphynxes and rams. If the princes and rich merchants of Ionia, when they desired to consecrate their images in the vicinity of the altar of the great national deity, grouped them as done in Egypt; placed on the same s seats and distributed in the same order, this is when they visited Sais or Memphis, they had received a vivid impression of the tranquil majesty of the royal colossuses thus arranged along the borders of the sacred ways.

There is a certain minor work that appears to be inspired still more directly by Egyptian art, than are these great

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hers and Zeus (Fig. 590). By the manner in which the two Egyp-

[illegible]

the tombs of the islands.[2]

[illegible]

Note 2.p.715. Böhlau. Aus Ionische und Italische Nekropolen, p.155-157, Pl. XII, 4).

To complete the list of the materials brought from Egypt, it [illegible] animals, that it transmitted to the Greek artists. The first [illegible] ed from the [illegible] are among all the [illegible] of the [illegible] very early time ceased to inhabit continental Greece, and which no less in all times furnished to Greek art one of its favorite themes. We find very readily marked the influence of Egyptian art in the circumstance that the Greek sculptors of the 7th and 6th centuries gave to their wild beasts, whom they could not study in nature. See at least the lion that came from the avenue of the Branchidae (Fig. 115) and the lioness of Corfu (Fig. 205). In these two monuments all refers us to Egypt, to the l [illegible] same very simple modelling in broad planes, the same mode of enclosing the mouth by bristles, the same [illegible] to render by the deep folds hollowed around the eyes and the jaws, how docile is the skin of the jaw [illegible] in those [illegible]

Note 3.p.716. [illegible]

It is singular that for the type of the sphinx, whose Egyptian origin is not doubtful, Greek art may at first have tried [illegible]

statues. This is the case of a terra cotta group that came from Samos, and that is believed to represent the divine pair of H Hera and Zeus (Fig. 350). By the manner in which the two personages are brought together, it would seem that the Samian potter may have taken as model one of those funerary monuments of the ancient empire in limestone, in which the husband and wife are seated in the same attitude and near each other.[1] The same Samian potters amused themselves by copying the grotesque type of the bod Bes, but modifying his features, whose image in glazed clay was brought from Egypt or Phoenicia and is found in the tombs of the islands.[2]

Note 1.p.715. Histoire de l'Art. Vol.I.Fig.441, Pl.IX.

Note 2.p.715. Böhlau. Aus Ionische und Italische Nekropolen, p.155-157, Pl. III, 4).

To complete the list of the materials brought from Egypt, it is also necessary to enumerate the types of factitious or real animals, that it transmitted to the Greek artists. The first are,for example, those of the sphynx, and the griffin, scattered from the Mycenaean age among all the coastal peoples of the Mediterranean. One can state as much of the lion, that from a very early time ceased to inhabit continental Greece, and which no less in all times furnished to Greek art one of its favorite themes. we find very frankly marked the influence of Egyptian art in the appearance that the Greek statuary of the 7 th and 6 th centuries gave to that wild beast, whom they could not study in nature. See at london the lion that came from the avenue of the Branchides (Fig. 118) and the lioness of Corfu (Fig. 268). In these two monuments all refers us to Egypt, to the l lions of the Saitic epoch.[3] In both is the same attitude, the same very simple modeling in broad planes, the same mode of e enclosing the mouth by bristles, the same procedure employed to recall by the deep folds hollowed around the eyes and the jaws, how mobile is the skin of the jaws and face in those great felines.

Note 3.p.715. Histoire de l'Art. Vol. I,Fig. 492.

It is singular that for the type of the sphynx, whose Egyptian origin is not doubtful, Greek art may at first have freed itself from the Egyptian model. From that it had retained only the first idea, the union in the same being of the human form and that of the lion; but it is feminized by being furnished

with a pair of wings. Finally, at a very distant date, it had already commenced to render it as crouching, the tail behind and resting on the ground, while the bust is raised on the front paws.[1] The sphynx in Egypt always crouches on the ground with the members extended.[2]

Note 1.p.716. Histoire de l'Art. Vol. VI. Figs.417,418.

Note 2.p.716. The same. Vol. I.Figs. 41,207,483,484,493.

If for this secondary type, Greek art seems from the first hour to have wandered from Egyptian tradition, we have shown what it owed to that for the formation of other types, that have enjoyed a more important role in the development of statuary. We have sought to divine what memories and doubtless what notes and sketches the Greek artists brought from Egypt. The most intelligent could not be contented by hastily passing through the valley of the Nile, seeing only what appeared to all strangers. It only depended on them, and certainly some understood this, to profit by the opportunities offered to them, to become initiated in the methods of Egyptian technics, a prolonged sojourn in a city like Naucratis. One was there both in G Greece and in Egypt. On a neutral soil, the two civilizations mingled without becoming confused. By the excavations, it is proved that certain entirely oriental industries like that of glazed clay, were acclimated at Naucrates, and that they were carried on there by Greek counterfeiters.[3] At Naucratis was made a rich find of small bronzes, that all have a very marked Egyptian character; these are native deities, lions, boxes with covers ornamented by figures of reptiles in relief.[4] Perhaps there the Samian sculptors were initiated in the process of h hollow casting. At the same time, besides those workshops of which some belonged to the natives and others competed with them, there were in the city skilful ceramists, that fabricated vases whose ornamentation was entirely Ionic in spirit and motives ; there were sculptors who modeled images of the protecting deities of the colony and of their worshippers.

Note 3.p.716. Mallet. Les premiers établissements, etc. p.218-228.

Note 4.p.716. The same. p. 270-271.

There is not a single fragment of a work of great dimensions. Nothing has been found of the statues, that must have been erected in these temples of Apollo of Miletus, of Aphrodite, the Dioscures, Hera, Zeus and Athena, mentioned by the authors or

revealed by the dedications od the inscriptions; but there have been collected statuettes of limestone or of alabaster colored by the brush, and which nearly all came from the site of the two oldest sancatuaries, those of Apollo and of Aphrodite.[1] N Now in the siries formed of thise figurines, what first attracts the attention are examples of the two types of archaic Grecian sculpture, in which seems to us to be the most strongly felt the influence of Egyptian staatuary.

Note 1.p.717. The largest of these figurines when entire scarcely exceeded 1.97 ft. Many had only half that height or even less.

There is first the nude male figure, the so-called archaic Apollo. Of statuettes of this kind collected at Naucratis, there rarely remains more than the torso, never the head; but here is a figurine purchased in Egypt soon after the excavations ended.[3] Material and dimensions, pose and execution, all are identical with what is found in the fragments of duly attested Naucratic origin. According to all probability, from one of those same trenches came the monument in question; it was concealed by the Arab laborers in the course of the works (Fig. 351). The head and the body are well preserved; only the left arm and the lower part of the legs are lacking. The work is t that of a Greek chisel. What demonstrates this is not only the absence of the klaft or of the wig and the fact that the personage is entirely nude; it is also the lines of the face; in the lines of this profile where the nose forms a strong projection in front with a receding chin, there is nothing that recalls even distantly the Egyptian type.[1]

Note 2.p.717. Egypt. Explor. Fund. F. Petrie and E Gardner. Naukratis. Part 1. 1886. Part 2.1888. Pl. I, 3, 4,9,II, 3.

Note 3.p.717. Kieseritzky. Apollo von Naucratis. Jahrb.d.K. Inst. 1892.p.179-184.

Note 1.p.718. The lines of the face of the Apollo are not t those of any statue that we have reproduced; what best recalls them is the profile of Artemis on the vase on Pl. IV of Melische Thongefasse by Conze.

In the very peculiar appearance of this head, what is evident is the spirit of independence of the Greek artist, the personal effort by which he seeks beauty. On the contrary, in all the rest of the figure,is no longer found that very soft execution,

that sort of carelessness which in a Beotian Apollo appears to us as evidence of the influence of Egyptian models. Here also the legs and arms are fleshy without muscles. Beneath this flesh is nowhere felt the skeleton, neither in the members nor in the bust. The sides only indicate the collar-bone. The same observations also apply to the other torsos of the same origin, that are scattered in different museums.[2]

Note 2.p.718. Kieseritzky has given one of them belonging to the museum of Boston. p. 181.

The seated and clothed figures are in smaller number.[3] One cannot be surprised that the sculptor of Naucratis has also t taken from Egyptian statuary this theme, that is found in the statues of the Branchides, but this sculptor lived in Egypt,and he has carried farther the imitation than could those of his compatriots, who knew this art only by the Egyptian statues e exported into Greece. He has taken from the Grecian sculpture certain poses, that belonged to even the habits of the Egyptian body. Such is the statuette, in the character of the head as in that of the clothing, in which one cannot recognize a Greek at all.(Vignette at end of the Chapter). The man is seated, legs bent and raised, so that the knee joint makes almost a right angle with the ground. This is a very common posture in Egypt, where are seen numerous figures carrying thus before them a naos or some other object, a vase or tablet.[4]

Note 3.p.718. Naucratis. I, Pl. II, Fig. 13; Pl. XIV, 3, 7.

Note 4.p.718. Histoire de l'Art. Vol.I,Figs.23,52,444,446,471, 501, 505. Also poses familiar to the art of Egypt are found in two figurines from Naucratis, one of limestone and the other of glazed faience, that represent the figures seated on their heels.(Naucratis. I, pl.II, 10, 20). The first is intact, and nude, and nothing indicates that it is of Egyptian fabrication. The head is wanting to the second; the personage has before h him a table of offering on which are placed four objects resembling fishes. There is indeed a motive entirely Egyptian. The opinion of those that exhumed those statuettes is however, that all with perhaps one exception came from a Grecian workshop. (Naucratis. I, p. 13).

If before leaving the valley of the Nile, we have halted at Naucratis, this is because the figurines collected there have confirmed the inferences derived from monuments like the Apollo

of Ptoion, or the seated statues of Didymus. Something of the style and of the taste of Egypt have passed into these Greek works, we fell; but this action revealed its effects, where and how was it exerted? We can on this subject state only conjectures more or less probable. It is not the same for Naucratis. The Greek artist was too near such cities as Sais and Tanis, not to have had more than one occasion to visit them. At Naucratis itself, he had under his eyes Egyptian artisans occupied in furnishing to Ionian merchants the small articles, which they sent into Greece, figurines of glazed faience or of ivory, jewels, small bronzes, all that could be termed articles from Egypt. The two arts lived side by side, the prestige of superiority being on the side that had the best tools, and which appeared most advanced. Later, after the Macedonian conquest, when Grecian art had become in some fashion the common art of all civilized humanity, the Egyptian types will be seen to tend to become Hellenized.[1]

Note 1.p.719. Histoire de l'Art. Vol.I,p.722;Figs. 55,487,488.

Men have also desired to find in archaic Grecian art the trace of a Chaldeo-Assyrian influence;[2] they have sought it in c certain works of the Ionian sculptor, such as the seated statues of the avenue of the Branchides and the reliefs of the so-called tomb of the Harpies. At least for the statues in question, there is an objection to this comparison. We have stated what connects them to Egypt; this is the place assigned to them on the sacred way; now is it probable that the sculptor that arranged them thus in memory of Egypt, at the same time for t the execution sought, his models in Assyria? Further, neither in these statues nor in the reliefs of Xanthos, does one see the flesh contract and harden in the members, as it does on the legs and arms of Assyrian warriors, into great muscular ropes, having the appearance of metal cables rather than that of supple and living fibres. Same observation for clothing. If in the Ionian reliefs as in the female statues of the Acropolis, the sculptor pleased to ornament the dress, to decorate t the bottom and especially the borders b: designs where the brush follows the lines of the chisel, never was the work of this decoration carried so far in the marble, as it was at Nineveh in the soft alabaster of the hills of the valley of the Trgris; never was it executed there with such minute refinement of de-

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[illegible] ones he will later take with the fabric, to arrange contrasts between the plain areas of the cloth and those [illegible] sculptor, until his most advanced works, has never [illegible].

[illegible]

If then there be some apparent resemblance between certain Ionian sculptures and all that Asiatic sculpture, it is necessary to see there only a coincidence, a simple accident. The two arts are not animated by the same spirit.[1] Besides one does not see where and when could have been produced between a contact so close and sufficiently prolonged, for one of the styles to make its effect felt on the other, and leave there a permanent trace. The Assyrians and the last Chaldean kings traversed Syria as conquerors more than once, and they even levied [illegible]; but if the [illegible] carried them towards the Mediterranean, they never passed the chain of [illegible] or of Lycaonia. Asia Minor never was a province of their empire. Babylon and Nineveh were separated from Miletus and Ephesus, one by a vast desert and the other by the defiles and steep slopes of the lofty chains of Taurus. Before Asia Minor was attached to the empire of the Achaemenides, scarcely rare Greek adventurers, [illegible] visited those distant cities as mercenary soldiers.[2] When the Ionians became the subjects of the great king, and their deputies sometimes on business had to take the road to Susa, the style of their art was too fixed, for the impressions left in the minds of some travelers to be modified by the silence rapidly cast on the old capitals of Asian civilization. Hence Ionian art is sufficiently original and complete for it to come to react on the arts of the Orient; Greek architects and sculptors appear under Darius and Xerxes to have been associated in the construction and decoration of the edifices of Susa and of Persepolis.[1]

[illegible]

[illegible]

details; but what most of all makes the difference is, that f from the first hour the Greek sculptor has a presentiment of the method , that he will later take with the fabric, to arrange contrasts between the plain areas of the cloth and those grooved by folds and filled by shadows. On the contrary, the Assyrian sculptor, until his most advanced works, has never had even a suspicion of this sort of effects.

Note 719. Rayet. Etudes d'archaeologie et d'art.p.114-115.

If then there be some apparent resemblance between certain Ionian sculptures and all that Asian sculpture, it is necessary to see there only a coincidence, a simple accident. The two arts are not animated by the same spirit.[1] Besides one does not see where and when could have been produced between a contact so close and sufficiently prolonged, for one of the styles to make its effect felt on the other, and leave there a permanent trace. The Sargonides and the last Chaldean kings traversed Syria as conquerors more than once, and they even invaded Egypt; but in the dash that sometimes carried them toward the Mediterranean, they never passed the plain of Cappadocia and of Lycaonia. Asia Minor never was a province of their realms. Babylon and Nineveh were separated from Miletus and Ephesus, one by v vast deserts and the other by the defiles and abrupt slopes of the lofty chains of Taurus. Before Asian Greece was attached to the empire of the Achemenides, scarcely rare Greek adventurers, like Antimenidos, brother of the Greek poet Alcaeus, had visited those distant cities as mercenary soldiers.[2] When the Ionians became the subjects of the great king, and their deputies sometimes on business had to take the road to Susa, the style of their art was too fixed, for the impressions left in the minds of some travelers to be modified by the glance hastily cast on the old capitals of Asian civilization. Hence Ionian art is sufficiently original and brilliant for it to commence to react on the arts of the Orient; Greek architects and sculptors appear under Darius and Xerxes to have been associated in the construction and decoration of the edifices of Susa and of Persepolis.[1]

Note 1.p.720. This is affirmed very decidedly by one of the most refined connoisseurs of grecian art, Newton.(Travels and Discoveries. 1865. Vol. II,pa 153-154.

Note 2.p.720. Alcaeus, author of a history of Chaldea and As-

Assyria, summarized by Eusebius (Chronique, p. 25), mention is made of a certain Pythagoras, who had served in the army of Axerdis, second successor of Sennacherib. (Frag.hist.graec.Vol. IV, p.282.

Note 1.p.721. Histoire de l'Art.Vol.V.p.427-429,525,536,828,846.

When after the long reign of the geometric style, the Greek artist had the desire to attempt to reproduce the living form, all that he could know of the great monuments of the art and of the peoples of western Asia were the sculptures, that for want of a more precise designation we have credited to the Hittites, that mysterious people that appear to have dominated for centuries from the valley of the Orontes in Syria to the western slope of the Cappadocian plateau. Some of these reliefs w were sculptured on the sides of the rocks in the peninsula, a and others being cut on slabs of stone and ornamentiyg the walls of seignorial residences. Rock-cut reliefs of this sort w were very near Smyrna and in the depressions of the Lycaonian plain. Cthese are found, as well as edifices decorated by those images, in the high valleys of the rapid rivers descending to the sea from Lycia and Cilicia. More than one Greek of the coastal cities, that the needs of his business or a taste for t traveling had led into the interior of the peninsula, must have seen some of those works with a curiosity evidenced by Herodotus, when he speaks of the pretended figures of Sesostris shown him on the routes from Ephesus to Phocea and from Sardes to S Smyrna;[3] but in all those images is nothing that could be really useful to the artist, to embolden and direct his hand. All this art is only a pale reflection of that of the Semites of Mesopotamia and of Assyria. The forms are there simplified to excess; little invention and no variety in the themes.

Note 2.p.721. Histoire de l'Art. Vol. IV, book 6.

Note 3.p.721. Herodotus. II, 106.

If the Greek sculptor divined from those feeble copies the character of the types created by the Asian statuary, that it was not of a nature to guide his efforts, was there not a chance that some authentic works of the best Chaldeo-Assyrian art might reach him across the breadth of the interposed lands? We have stated how statues and portraits were sent by a Pharoah to various temples, had presented themselves to the eyes of t the Hellenes; but Nineveh and Babylon never had a king, that

was a lover of the Hellenes in the fashion of Amasis, and besides the art works of the Semites of Asia did not lend themselves as well to export as those leaving the workshops of Egypt. Nothing easier than to embark for Cyrene or Rhodes images painted on cedar boards or light statues of wood; but was it easy to transport to great distances either the heavy Chaldean statues in diorite or the figures in soft and friable stone, that have been taken from the ruins of Assyrian palaces? As for the reliefs with historical themes, those were what are called in legal language immovables by destination; they could not be d detached from the edifices that they decorated.

Yet, either by the intermediary of the Phoeniciansor that of the Cappadocians and Lydians, the Greek cities of the coast c were in relations with the great industrial centres of Chaldea. Thus there came from thence raw and finished products, that by the fords of the Euphrates the caravans passed to the markets of Syria or were directed to the passes of the Tarsus to the lower valleys of the Hermos, Cayster and Meander; but in the exotic wares which thus came to the sea, art was scarcely represented only by little objects like cylinders and other intaglios, (many of which were found at Cyprus), shells and carved ivory, jewels, bronzes, gold and silver cups with figures engraved in line; especially fabrics covered by embroideries, rugs and dyed cloths for personages or with rich and fanciful designs. From these articles of luxury and these fabrics, the Greek artisan appears to have borrowed more than one secondary form, for example, like the winged sphynx, which is foreign to Egypt.[1] If to the Egyptian griffin is referred that of Mycenae, that of archaic Greek art, the griffin with eagle's head and the griffin with horned lion's head are rather derived from types common in Chaldea and in northern Syria.[2] There is reason to believe that the centaur also came from Chaldea.[3] Likewise the winged horse, the Greek Pegasus.[4] The Greeks have represented the lion only after other images furnished to them by the peoples that saw him in the natural state; now they must have been inspired as much by the lion of Asia as by that of Africa Chaldeans, Assyrians and Syrians placed the figure of the lion everywhere, on their fabrics, their weights, their seals and jewels, as in their monumental sculpture.[1] Their furniture gave the idea of those heads and lion's paws that are seen in Greece

on seats of state, decorating the top and bottom of the posts.[2] The tripod, to which the Grecian taste gave such elegant forms, had the same origin.[3] In Assyrian sculptures are seen placed the offering of the sacrifice, and in those ceremonies the worshippers often held in the hand a sort of disk, that might have served as a model for the Greek phiale; the latter is also a vase for a ritual use.[4] Where one can scarcely doubt a direct imitation is when he meets, entirely alike in all parts, a conventional representation like that of the lightning, which Assyria places in the hand of one of its gods, and with which Greece arms its Zeus.[5] The Grecian lightning on the most ancient monuments, like the Assyrian, is made of three short bolts (Fig. 352); the same form and the same number of elements. This is the triple lightning of which the Latin poets also speak, without mistrusting that the type seen made its appearance several thousand years earlier on the banks of the Euphrates. Among the current motives of archaic decoration is more than one, a band sown with rosettes, palmatiums, a plant border on which alternate expanded lotus flowers and buds, to which the same origin may be attributed with every probability; they were especially taken from Babylonian tapestries. Even the signs of the cuneiform syllabary, like the characters of Arab writing in the middle ages in the West, were perhaps called to play t the part of ornaments. It is believed that they are recognized in the great black lines, raveled out at one end, which are symmetrically grouped and extend around many Rhodian plates found at Camiros.

Note 1.p.722. Histoired de l'Art. Vol.II,Figs.83,85,248.

Note 2.p.722. The same. Vol.II,Figs.86,280,447.

Note 3.p.722.The same. Vol. III. Fig. 412.

Note 4.p.722. The same. Vol. II. Fig. 279.

Note 1.p.723. The same.Vol.II.Figs.86,190,245,248,267-270,Pl.XI.

Note 2.p.723. The same. Figs.28, 237, 339, 390.

Note 3.p.723. The same. Figs. 68, 155, 393.

Note 4.p.723. The same. Figs. 303. See Fig. 28.

Note 5.p.723. The same. Figs. 13, 313.

By these indications, one sees how and in what measure Chaldeo-Assyrian art could not be useless in growing Grecian art. The aid lent to it is reduced to little in all accounts. It i indeed served the decorator, whose reperteory it notably enriched;

but so to speak, it gave nothing to the sculptor. It supplied him with a certain artificial type, that while having its marked place in the works of statuary, only appears in the second plane; but it did not have occasion to show itself to him in his most important creations, in those long series of reliefs in which is displayed at its ease his bold style, powerful and sometimes brutal. Nothing permits the suspicion that the Greek artist, before the moment when his own style was found, ever contemplated those animated by the agitations of such an intense life. Nowhere is a trace of an impression received and retained by his mind.

During the two or three centuries patiently employed by Greek genius in mastering the living form, this was then not without deriving a certain benefit from foreign instruction; but it l learned most from Egyptian civilization. There are certain figures from the earliest workshops of Miletus and of Naxos, that by their attitudes aroused in us the memory of those found at the thresholds of the temples of Thebes and of Memphis. On t the surfaces of those marbles, in the just proportion of their members and in the current modeling of their flesh, we believe in having seen play a reflection of the thought and taste of Egypt.

If we are occupied in noting the least vestiges of foreign influences, this is not to contest or to diminish the originality of Greek sculpture; on the contrary, it is to place it in a better light. What it made of the sphynx, what a proud and sad expression it gave that, we have seen by the sphynx of the Naxians at Delphi, placed on its lofty column (Fig. 185), and by that of Spata, guardian of an Attic tomb (Fig. 337). In the centaur a little later, it could blend the two types with marvellous skill, that of the horse, arranging so well the passage of one into the other, that even the monster had its beauty. Where is manifested even more frankly the superiority of this genius is in the manner in which it comprehends the rendering of the form. As soon as it escaped from the period of the rude sketches, that are rather signs than images of real beings, it carries into the interpretation of this form a sincerity that pleases and touches, in spite of what awkwardness may yet be in the execution. That if being placed in presence of the imposing entirety of works of wise and rhythmic art, like that of

Egypt, he is sufficiently struck by the merits of that art to become for the moment almost a copyist, he does not delay to recover himself. There is a certain archaic Apollo, whose face without expression and body without apparent bones or muscles, would give without complete nudity the impression of a work executed by the Egyptian chisel; but these too docile imitators do not form a school. In the rest of the series, although the entire pose and certain details recall the memory of Egypt, one feels that the sculptor has for models the young men of h his people, that he seeks to represent them as he sees them in the palestras, where they show uncovered their nervous and robust bodies. From one statue to another, the bones are better defined beneath the skin; the flesh assumes more firmness; the muscles are more frankly drawn; thus are accented all the traits which characterize an active and vigorous race, in which all the springs of the machine from generation to generation have been supplied and strengthened by the training of the gymnasium. At the same time the face is illumined. If it commences by grimacing in attempting to smile, we have seen it before the end even of the archaic age, already become impressed by an intelligent and noble serenity.

It is the same for the seated figures, which also appear to refer to an Egyptian prototype. As the figures stand in Greece, they gradually become less stiff and more animated. At first pressed together closely, the legs separate and sometimes are crossed. The hands were formerly placed flat on the thigh, but are detached. One arm and then both are raised and thrown forward; they sketch gestures of appeal or of welcome, whose meaning is fully defined by the expression of the face.

The Egyptian sculptor attributes nearly the same age to all his figures of men and of women, of gods and of goddesses. This age is what may be termed a mean age, that of beginning maturity..All the images created by art owe to this convention an abstract character, which in a manner places them outside of life. The sculptor in Greece has never taken that method. If his Apollo and the male statues erected on the tomb affect an air of youth, the bearded giants of the pediments of tufa already have the faces of the mature man that touches on old age. Likewise, in the series of the Kores of the Acropolis, if a certain body and a certain head recall the gracefulness of youth in its first

flower, other marbles give the impression of amplitude and of material gravity. From his first attempts, the Greek artist h has his eyes fixed on nature; he aspires to study it and to r render it in the diversity of its multiple aspects.

The temples of Egypt offered for the admiration of Grecian travelers only immobilized figures, in which the movements were reduced to the minimum. Some were in the attitude of repose and others were standing vertically, a commencing walk, b but a slow one with measured steps. As for abrupt movements, like those of the race and of wrestling, Egyptian art tasted the fredom and the picturesque variety; it liked to reproduce them in those paintings and reliefs, where ar in a clear mirror was reflected all the public and private life of this people; but it did not admit, that it could suit those images of the gods and of deified kings, those statues in which they endeavored to realize their ideal of tranquil nobleness and of majestic gravity.

From the beginning, Greece carries an entirely different spirit anto art. This difference in inclinations and of tastes allows itself to be already divined, even in the works in which the Greek sculptor seems to keep himself nearest the Egyptian prototype. See the statues representing a man standing and in repose. Those figures in Egypt are usually placed against a pier;[1] now that pier does not play the part there which it will sometimes play in Greece, and much more frequently in those copies of the Roman epoch, that reproduce in marble the o originals in bronze. This is not a necessary support; with their perfect equilibrium and the firm bearing due to the spread of the two large feet, the Egyptian statues risk nothing by omitting that support. If it has been imposed on them, this is not by a necessity of construction, but by a reason of esthetics. The artist has believed that the addition of that stone parallel to the figure will also increase the impression, that he desires to give of a powerful solidity. An entirely contrary feeling has decided the Greek sculptos not to appropriate this arrangement of his model. Nowhere in the entire series of archaic Apollos, even in those seeming the most ancient, is f found this support. The sculptor does not yet know how to move his figures and to make them walk; but while waiting, at least he desires them to appear to have no need of that shore to keep

them on their legs.

This sculptor will not remain there; he loves movement by instinct, and as he attains skill, he will undertake more and more to try to render it in all its boldness and variety. He will not make this attempt in relief alone, after the example of the Egyptian sculptor, where the attachment of the figures to a ground permits giving them all attitudes without anxiety for overthrow. Also for his statues, he will not adhere to the easy equilibrium of the figure seated or standing vertically upright on its feet placed flat. To create the sculptured type of the light and joyful Nike, he will dare to attempt to reproduce the movement of the race, which bends and throws forward the entire body. The attitude that Archermos gave to his Nike is entirely conventional; but the lineage of those images al- [illegible] by the Victories of Olympia and of Samothrace. True statues are again in high relief in the pediments of the treasury of Megara, of the most ancient temples of the Acropolis and of the temple of Athens built by Peisistratus; and in those sculptures of Heracles with lowered head as he throws himself on the monsters that he overthrows; the giants and the gods strike each other and meet in a furious combat. Finally, there are isolated figures, the [illegible] of Tenea; the entire body [illegible] ready to give or to parry mortal blows. Again a little time and it will be at Olympia, like the statues of the wrestlers and [illegible], disk-throwers and runners, that art has seized in the heat and tension of their professional [illegible]. Gods and goddesses will have [illegible] no less [illegible]. It is Apollo that is [illegible], slender and [illegible], with the bow in his hand, before the [illegible] Cyclops; his sister [illegible] across the forests on the traces of wild beasts, as rapid and as [illegible] as [illegible] by her [illegible].

If the sculptor of the 7th century received from Egypt some suggestions that he held with deference, these did not turn him aside from his course, from what was suited to [illegible] the ideas and habits of his people. He pursued this course without [illegible] not delay to become more rapid, when the artist had conquered the primary difficulties of the profession and had [illegible]

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This sculptor will not remain there; he loves movement by i instinct, and as he attains skill, he will undertake more and more to try to render it in all its boldness and variety. He will not make this attempt in relief alone, after the example of the egyptian sculptor, where the attachment of the figures to a ground permits giving them all attitudes without anxiety for overhangs. Also for his statues, he will not adhere to the easy equilibrium of the figure seated or standing vertically upright on his feet placed flat. To create the sculptured type of the light and joyful Nike, he will dare to attempt to reproduce the movement of the race, which bends and throws forward the entire body. The attitude that Archermos gave to his Nike is entirely conventional,; but the lineage of those images already pulsing with life, although still formal, will be continued by the Victories of Olympia and of Samothrace. True statues are again in high reliefs in the pediments of the treasury of Megara, of the most ancient temples of the Acropolis and of the temple of Athena built by Pisistratus; now in those sculptures of Hercules with lowered head as he throws himself on t the monsters that he overthrows; the giants and the gods strike each other and meet in a furious combat. Finally, there are i isolated figures, the murderers of Hipparchus; the entire body throws itself before the enemy; the arms are raised or are extended to give or to parry mortal blows. Again a little time and at Delphi as at Olympia, rise the statues of the wrestlers and pugilists, disk-throwers and runners, that art has seized in the neat and beauty of their professional poses. Gods and goddesses will have charms no less free. It is Apollo that rises, slender and haughty, with the bow in his hand, before the serpent Python; his sister Artemis darts through the forests on the traces of wild beasts, as rapid and as bounding as the dog that runs by her side.

If the sculptor in the 7 th century received from Egypt some suggestions that he held with deference, these did not turn him aside from his course, from what was suited to engage the ideas and habits of his people. He pursued this course without ever stopping, at a pace at first slow enough, but which did not delay to become more rapid, when the artist had conquered the primary difficulties of the profession and had marble at

his command.

Nowhere has he known how to combine more personal indefendence and more spirit of initiative with a more pious respect f for tradition. Whether it concerns architecture, sculpture or other forms of art, this is the trait which best characterizes for Greece the long effort of the faculty of relief and all i its work of creation.

However far one goes back in the series of the works of Greek sculpture, a time is not reached when all the artists were subject to the empire of the same discipline, the same formula. This is what we have already had occasion to observe in regard to two of the series in which the common type is represented by the greatest number of examples, the series of the archaic Apollos, and that of the young women of the Acropolis.

What makes all these works so attractive, in spite of their inaccuracies, are the differences that distinguish the figures executed at the same time by artists of the same school. How these schools with the nudity of their Apollos applied themselves to place in all its light the severe nobility of masculine beauty, or that to group around Athena images whose elegance could please the goddess, they attempted to seize the secret of the charm that exhaled from the woman, always and everywhere they sought the form and arrangement, the procedure which would aid them in finally making the image equal to the model. Toward the end of the 7 th century, they had created only a very small number of types, also very badly defined. The shelly limestone was a most mediocre material, and they were far from carrying into the execution of their figures the certainty that the Egyptian artist placed in them, and even that of Chaldea and of Assyria. Assume that a connoisseur of about that time to whom were shown together three works chosen among the most careful then produced by the arts in question, already great sculpture would certainly have appeared to him as least advanced of the three, and yet it was soon going to excel its two elder sisters. Egyptian and Assyrian statuary could even refine their execution and introduce some ingenious variations in their ordinary themes; but for all essentials, for the character that they g gave to the representation of life, their course was taken. T This was their strength for the moment; but in other respects

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Kunstg.II, p.77.

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it was their weakness and their inferiority. On the contrary, the Greek artist seemed to hesitate, but this was only apparent. It concealed the firm purpose of not being easily content, of constantly questioning nature until the moment when there was no inflexion of the form or boldness of movement, that sculpture could not render with full mastery. This passionate sincerity in research is because the individual effort placed fiver-sity in the results obtained, which ensured thenceforth the future of Greek art, and formed its superiority.[1]

Note 1.p.728. this was very well seen by Brunn. (Griech. Kunstg.II, p.77.

This duty that the sculptor imposed on himself, of always c calling on the evidence of nature directly consulted, would h have had its danger if each generation had undertaken to recommence anything anew, without taking into account the work accomplished by its predecessors. In those conditions would have been a waste of strength, adventures withiut result, abrupt a arrests of art, and perhaps even for instants a fall and recoil. If nothing of the kind was ever produced, this was because in no people was the spirit of invention so happy as among the Greek people, to respect tradition, and that consequently there was nowhere such continuity in progress. This is what is found when one studies the history of Greek letters, in the evolution of the principal kinds. For example, let one take that of the Attic drama, which fills the entire 5 th century. Most frequently the tragic poets scarcely occupy themselves in seeking subjects not already brought to the theatre. Without the least s scruple they resume those borrowed from the old foundations of epic poetry, already treated by one or several poets. They find an advantage in this, that of addressing themselves to forewarned auditors, who accept in advance, however strange it man be, the general data of the theme and thus relieve the author from the preparation of explanations. All that the public demands, thus placed in presence of some old fable known by heart, is that this be renewed and rejuvenated by the manner in which it is received. To become interestid in the action, it will suffice to see some episodical persnage intervene, who has not been engaged in it before, to taste the refined and novel shades that modify the character of the personages of the first plane, finally to feel itself on the way to an ending known

in advance by incidents differing from those serving to cause it in the earlier works. It is the same for all pertaining to the technics, the construction of the piece. From Thespis and Cratinos to Eschylus, from Eschylus to Sophocles, From Sophocles to Euripides and Agathon, the staging of the piec becomes more complex; the dramatic element tends more and more to outweigh the lyric element; finally what we term intrigue assumes an importance entirely different than in the most ancient tragedies, in which the situation represented scarcely accords with the circumstances; but this development only operates by almost insensible degrees. Even in the works that give us the impression of an initiative freely taken by an innovating poet, the part of the innovator on the whole is sufficiently weak in comparison with that representing the contribution direct or distant of predecessors, and will strike us even more, if instead of being reduced to judge of a very small number of dramas escaped from the wreck as by miracle, we possessed the entire series of those played in the theatre of Dionysus for these h hundred years or more. Then we should be seriously embarrassed to note the time when occurred a certain change in either the use of metres and rhythms, in the conduct of the action, or in the machinery of decoration. By a reason even more just than in the actual state of our knowledge, criticism in the history of the theatre must renounce the establishment of clearly cut divisions, to fix for each case the date when those poets, so intimately connected with each other, have passed from the primitive and simple form to one more learned anf more complex; even by reason of the wealth of documents at its disposal, it will see itself forced to limit its ambition to measure the distance separating the end from the starting point, the King Edipus of Sophocles or the Electra of Euripides from the Suppliants and the Persians of Eschylus.

It is the same in the domain of art. As the poets have done, the sculptors accepted docilely the traditional themes. They adopted and repeated for a long time the types that the first Greeks, who handled the chisel created to make eternal the images of the gods and of the men of their race. Their eyes were rapidly familiarized with those types; there was no person that did not seize the meaning at the first sight. Clothing or the absence of clothing, pose, movement of the entirety, all that

for each figure was determined by the primary data. The artist [illegible]

At the origin the two arms were likewise fixed to the sides. Another image-maker will detach them from the body; then one will see statues appear on which those arms will bend at the elbow, [illegible] attribute whatever, placed in the open or close hand, will justify the movement. The female figure, erect and clothed, will lend itself to the same observations. Its legs are concealed beneath the drapery and always so remain. As for the arms in the most ancient examples of this type, in those where are recognized faithful copies of the old wooden idols, they hang beside the hips. One of them is folded to place it on the breast; but is not held there. This arm is ordinarily the right one and is extended to present the offering, while for the other is imagined the elegant pose with the tips of the fingers raising the folds of the long falling tunic. An effort of the same kind in this series, while retaining to the figures composing it the same general appearance, succeeds in making an extreme diversity in the arrangement. The principle of the costume is [illegible] only the tunic and mantle; but by the ingenuity with which he [illegible] itable according to the manner in which are combined those two pieces of clothing, there are no two statues in which the fall [illegible]

This method of partial and progressive touches is applied by the sculptor to rendering the living form as well as the drapery and for tracing the movement. O all the series that we h [illegible] that of the archaic Apollos, because of the nudity of the body. [illegible]

for each figure was determined by the primary data. The artist was thus relieved from the care of invention, or rather he could devote it entirely to the details, to those of the movement and of the form, that he constantly occupied himself in diversifying and improving. For example, here is the nude male figure. the two legs were at first stuck together. A first sculptor t thought of giving the personage a freer air by better detaching from the right leg the left leg, that was then thrown forward. At the origin the two arms were likewise fixed to the sides. Another image-maker will detach them from the body; then one will see statues appear on which those arms will bend at the elbow, or the forearm will extend toward the spectator. Any attribute whatever, placed in the open or close hand, will justify the movement. The female figure, erect and clothed, will lend itself to the same observations. Its legs are concealed beneath the drapery and always so remain. As for the arms in the most ancient examples of this type, in those where are recognized faithful copies of the old wooden idols, they hang beside the hips. One of them is folded to place it on the breast; but is not held there. This arm is ordinarily the right one a and is extended to present the offering, while for the other is imagined the elegant pose with the tips of the fingers raising the folds of the long falling tunic. An effort of the same kind in this series, while retaining to the figures composing it the same general appearance, succeeds in making an extreme diversity in the arrangement. The principle of the costume is everywhere the same, and to clothe his women the Sculptor uses only the tunic and mantle; but by the ingenuity with which he successively tries all the different combinations that are suitable according to the manner in which are combined those two pieces of clothing, there are no two statues in which the fall and the folds of the fabric present exactly the same arrangement.

This method of partial and progressive touches is applied by the sculptor to rendering the living form as well as the drapery and for tracing the movement. O all the series that we h have studied, the most interesting from that point of view is that of the archaic Apollos, because of the nudity of the body. If it be compared to those figures preceding the last years of the 6 th century, it is observed that in the one the artist

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red to insist on the modeling of the members, and to accent t
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Greek statuary will never depart in its adult age.

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original. A moment came when he was emboldened by the success of patient and persistent labor, he felt himself able to dare more, to invent types in which the form presented itself under new aspects, where the movement was more vivid and more free. Each of these innovations is an event that does not pass unperceived. We believe that we have found in the inscription of Archermos the trace of the innate joy that the artist of Chios felt at Delos, when he showed to visitors at the sanctuary the first statue of the winged Victory, that the chisel had yet d drawn from the marble. The sensation must have been the same when were produced types like those of the combatants on the specimens of this and marble and in statuettes of bronze, that assumed all those poses required by the violence of the action [illegible] and the impulse is given. Trained by a slow and laborious apprenticeship, the imagination without ever ceasing to compare the creations of the day to those of past days, can advance w with boldness in the career of invention. The succeeding age will see multiplied the types, in which the human person will show itself in all the roles imposed on it, and in all the attitudes in which it is placed, either by the actual life of t the Greek people, or that ideal representation which the poets present in the rich variety of the myths in which their fancy played.

The study of the monuments had not warned us of the part in this progress of the statuary, of the part arising from the d

seems particularly to indicate on the torso the separation of the muscular masses, while on the other he seems to have desired to insist on the modeling of the members, and to accent t the reliefs caused by the joints of the elbow and knee. Further, he was more particularly attached to animate and color the face. Thus from the heavy blankness of the most ancient heads, he a came to the expression of grave and calm nobility, from which Greek statuary will never depart in its adult age.

Among this people, thus was carried on the education of the sculptor. He only proceeded step by step, taking as a starting point the images that his predecessors had given for the human body, and comparing them to nature with a curiosity more and more d daring, profiting by every success and correcting each defect revealed by this constant comparison of the copies with the o original. A moment came when he was emboldened by the success of patient and persistent labor, he felt himself able to dare more, to invent types in which the form presented itself under new aspects, where the movement was more vivid and more free. Each of these innovations is an event that does not pass unperceived. We believe that we have found in the inscription of Archermos the trace of the innate joy that the artist of Chios felt at Delos, when he showed to visitors at the sanctuary the first statue of the Winged Victory, that the chisel had yet d drawn from the marble. The sensation must have been the same when were produced types like those of the combatants on the pediments of tufa and marble and in statuettes of bronze, that assumed all those poses required by the violence of the action in which they were engaged. Henceforth the barriers are cleared and the impulse is given. Trained by a clow and laborious apprenticeship, the imagination without ever ceasing to connect the creations of the day to those of past days, can advance w with boldness in the career of invention. The succeeding age will see multiplied the types, in which the human person will show itself in all the roles imposed on it, and in all the attitudes in which it is placed, either by the actual life of t the Greek people, or that ideal representation which the poets present in the rich variety of the myths in which their fancy played.

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discreet but persistent will of the individual, that we could divine from a habit which distinguishes the Greek sculptor from the other artists of antiquity. There is not a single signature of an Egyptian, Chaldean or Assyrian sculptor. On the contrary, the Ionian commences very early to sign his works. Iphicrates of Naxos did so from the end of the 7 th century, and Archermos of Chios in the first years of the 6 th. Their example is followed by rivals of other schools, and from the middle of the latter century, however small the importance of the work, stele or statue, the author scarcely refused himself the satisfaction of inscribing his name on the base. Most of the votive figures contained on the Acropolis of Athens before the fire of 486 were signed.

In the valley of the Nile as in that of the Euphrates, the sculptor had already become sufficiently skilful to be able t frequently to give himself the pleasure of noting by a strong and correct line the singularity of a face or a pose, the elegance or expressive energy of a movement; one recalls many Egyptian figurines, very realistic images of common people occupied in domestic labors,[1] and on the reliefs of Nineveh, the beautiful lions, leaping or wounded and dying, from the chase of Assurbanipal.[1] When they carved those amusing statuettes and those animals with such living charm, those oriental sculptors executed personal work; but this was in some sort without desiring or knowing it. They had yielded to the seduction of nature, to the attraction exerted by the play of form over every man, that has learned to handle with ease the chisel or the brush; but these same artists, when they sculptured the images of the national gods or of the reigning prince, were satisfied to produce with execution more or less skilful and careful, types l long consecrated. Docile interpreters of tradition, placing n nothing in those official works that they had invented in the exact sense of the word, why should they have signed them? It was entirely otherwise for the Greek sculptor. In the 7 th century, he does not choose his types. he repeats those transmitted to him by the anonymous workmen, that formerly carved in wood the first idols; but from that time, each time that he t takes the tool in hand, he has the firm desire to be an inventor, even if at first only to correct the inaccuracy in detail, to rectify a badly rendered form, make a member more flexible,

imagine a happy movement, to cast the light of expression on the lines of the face. He is conscious of the merit of his effort and holds to do himself honor by it. For the same reason as the writer, the artist avows his work and informs of it; b before his contemporaries and posterity, he proclaims himself the author..There is a clear announcement of the passion that this people will have for affairs and art. Those of its sons that will translate its feelings and its ideas by beautiful f forms, it will be not less proud of them than of the poets t that interpreted the conceptions and dreams of his youth; he will place them as high in his esteem as the historians, philosophers and orators, that in the days of its mature age, will place at the service of its subtle thought a learned and graduated prose, the most marvellous instrument of analysis ever at the disposal of the human mind.

Note 1.p.732. Histoire de l'Art. Vol.I.Figs.7,47,48,439,444-454, Pl. X.

Note 1.p.733. The same. Pl. II. Figs. 269,270.

Those years of full maturity in the course of which the glory of a Polycletes and of a Phidias will equal that of an Eschylus and of a Sophocles, we touch upon with the most recent statues that we have represented. The moment has then arrived, when before we enter on the work of the fruitful and glorious century, which will complete all that has been commenced so well, it is proper to state the accounts, as said in books. At the time of this settlement, what is the balance of each of the s schools, that by their simultaneous or successive works and efforts, have contributed to carry the art of sculpture to the point where they leave it, awaiting the approaching masterpieces? What are tose that tend to impoverishment, and on the contrary, those that seem called to see their fortune increase a and their importance become greater?

The Asian Greeks and particularly the Ionians, who at first in the illustrious cities of the coast and in the neighboring islands like Chios and Samos, then a little later in the Cyclades at Paros and Naxos, have placed everything in train concerning sculpture. Types on which will be exerted archaic art, t there is none of which they have not offered the most ancient models. In this labor of creation, they have been aided by monuments presented to them by that Egypt, which they frequented

before the other Greeks; but if the impression that they have received there has been very useful to them, they have not restricted the flight of their originality. This body that as it were was sleeping in the Egyptian statues, they have aroused. From the material in which they sought the image, they have required it to lend itself to the reproduction of all the boldness of spontaneous movement. In even the works in which inexperience betrays itself still in more than one defect in design, they show themselves sinsible of the beauty of the living flesh. Frog the beginning they have made a visible effort to represent it under its different aspects, to render what it h has of vibrant and nervous firmness in the torso and members of the gymnast, or of the tender freshness of the cheeks and bosoms of women. They have first attempted to animate and illumine the human face by the grace of a smile. This preoccupation does not seem to be manifested as soon among the sculptors in the Peloponnesus, nor ever to have been so vivid in them. To be convinced of this, it suffices to recall how dull is the appearance of the Hera of Olympia (Fig. 212). The Argive Apollo of Delphi is also without expression (Pl. IXU. At the same time in the ancient world, the Ionians were first to comprehend what a part the sculptor could derive from the fabric;[1] they first obtained some of the effects of drapery that are admired in their successors. Finally, it was in these same workshops that men learned to use the two materials, bronze and marble, on which the bite of the chisel will imprint with more decision the accents of life; they introduced into Greece the processes of hollow casting and opened the quarries of the Cyclades, chiseled "the Parian guardian of pure outline."1

Note 1.p.734. If Egypt, where the clothing was composed only of light and frequently transparent tissues, never sought to drape its figures, the Chaldean sculptor appears to have had at times a suspicion of the effects that he could derive from the play of the fabric. That can be observed on that beautiful stele of Naramsin, that the Morgan mission has brought to the Louvre.

Note 1.p.735. Theophile Gautier.

The services rendered are then unequaled, and to the Ionians returns the principal honor in this beautiful burst of genius, from which was born Grecian statuary; but on the morrow of the

Median wars, Ionia counts no more, so to speak. It had already suffered when Harpagos took it by storm after the defeat of the Lydians, andpillaged those of its cities which had not opened their gates; but taking up arms as incited by Histieus and Aristagoras had yet more injurious results. A part of the population was massacred and another was transported into the enterior of Asia; those that remained in the country were miserable and discouraged. The temples were delivered to the flames. Of the statues which decorated them, those that had not been broken took the road to Susa. Miletus was no more than ruins. Chios, Samos and Lesbos were enslaved in spite of their insular location. The Ionian cities in the 5 th century will be freed from the yoke of Persia by the victories of the Athenians; but this will be to enter into the maritime empire of Athens. Never after the defeat of Lade, shall they ever become again what t they had formerly been.

Life withdrew from a society so severely tried. Besides, where it is more active and intense, goes to seek employment for its faculties, those who think and write, who carve and paint. Of the last of the sages of Ionia, Anaxagoras of Clazomene and Xenophanes of Colophon, one established himself at Athens and the other in Sicily. Ionian sculptors had already commenced to emigrate after the first Persian conquest; then Bathycles of Magnesia went to labor at Sparta. The disasters which followed the revolt closed other workshops and dispersed the artists in quest of work. Telephanes of Phocea demanded it on the distant workyards of Susa and persepolis, from the architects of Darius and Xerxes, while Endoios and others with names unknown to us turned to Athens and European Greece. An Ionian of Thasos, the painter Polygnotos, made his entire career at Athens. Artists were still born in Ionia, but outside Ionia they found the masters to which they attached themselves, the movements that they continued. From the day that Ionia lost its independence, its role ended in the domain of art as well as on that of thought.

In whatever proportions as in the Peloponnessus after the invasion of the northern tribes, the blood of the Dorianr was mingled with that of the ancient inhabitants of the country, Pelasgians, Achaians and Ionians, the men of Sparta and of Argos, of Corinth and of Sicyon, of Megara and of Egina, are of the same race as the dwellers along the Hermes and the Meander.

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eton between the different parts of the body; one divines the
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While the Ionian schools languished [illegible], while in the

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European and Asian Greeks speak dialects of the same language and adore the same gods. Their imaginations are amused by the same myths, whence in all parts of sculpture only is the embarrasment of choice among so many themes prepared for it by poetry. Here as there the same traits and the same charms characterize the ethnic type, whose traits the sculptor pretends to reproduce. All the works that we have described, to whatever school we have attributed them, are then the monuments of the same art; but it appears to us that the Dorian and Ionian sculptors, while working from the same models, have not studied in exactly the same spirit. The Dorian masters have been less careful that their rivals for the delicacy of the flesh and the elegancies of the clothing. From the first in the primary statues that they sketched, there is a marked care in seizing the relations that nature has placed by the agency of the skeleton between the different parts of the body; one divines the firm proposal to render those relations apparent to the eye by the freedom with which the framework is accented under the skin. The entirety of the human form appears to them as the work of a learned architect; in the images which they undertake to present, they attempt rather to make apparent the solidity of the internal carpentry than to reproduce the superficial decoration of the structure. The sculptors engaged in that path were establisned in the cities, which were very prosperous in the 7 th century under their tyrants, the Temenides, Cypselides, Orthagorides, and after the fall of those dynasties, those cities had retained their independence while seeing their wealth diminish; From the end of the Dorian invasions, in profound trouble interrupted in Peloponnesus the development of civilization, and thus could be created a tradition of art to which sculptors born in that country or trained in its workshops will remain faithful until in the classical age. In the 5 th century Polycletes of Argos with his square statues, as they were called, will occupy himself first of all Greek artists in determining with precision the proportions, that the human body should present, to conform to the ideal model after which it was constructed by the Creator. He will be the first to establish a canon, as it iscalled, a rule for forms.

While the Ionian schools languished and died, while in the rest of Greece the Peloponnesian schools brought to the application

[illegible] of consistency that [illegible] strongly conceived [illegible] ool, the latest of the archaic schools, was benefited by all [illegible] culous Ionia, and on the other hand in those Dorian cities w [illegible] of [illegible] natural gifts; thus their progress was rapid when about the middle of the 6 th century, they became pupils of the Ionian masters. From them were borrowed marble, and they [illegible] vulsions of movement, to cease to stiffen there in the lines of the face a reflection of the soul, that animates the body, and finally to place expression in even [illegible]. By their exam- they were charmed by the grace, "more beautiful that even beauty," as the poet says, they desired to diffuse its charm in various works, statues of females, which the chi- sel modeled about the end of this great century and during the first years of the new century, which must [illegible] success its predecessor; but in [illegible] with too much [illegible] the [illegible] was found useful [illegible] in the works of Dorian art. By the [illegible] restrained him on a dangerous slope, they allowed him to correct his route, as sailors say.

About the time of the Median wars, statuary at Athens still [illegible] and develops among this people, which seemed at that moment t the favorite of fortune, in conditions that will soon allow it [illegible]

of their princeple of consistency that could not fail to cause them to produce works strongly conceived and of an original c character, the Attic school of sculpturedid not cease to grow; it prepared itself to take the lead in the movement. This school, the latest of the archaic schools, has benefited by all the useful results of the work carried on in Greece for about two centuries in the domain of sculpture, by the genius of precocious Ionia, and on the other hand in those Dorian cities w where a less brilliant spirit was served by a more persistent will. Before having received anything from foreigners, the Attic image-makers already in sculpture in tufa had made proof of happy natural gifts; thus their progress was rapid when about the middle of the 6 th century, they became pupils of the Ionian masters. From them were borrowed marble, and they learned to warm it with fire and life, to bend it to the improvisations of movement, to cause to gleam there in the lines of the face a reflection of the soul, that animates the body, and finally to place expression in even the drapery. By their examthey were charmed by the grace. This grace, "more beautiful that even beauty," as the poet says, they desired to diffuse its charm in various works, statues of reliefs, which the chisel modeled about the end of this great century and during the first years of the new century, which must again surpass its predecessor; but in pursuing with too much ardor the search for elegance, they risked falling into affectation, when was found useful reasoning in the works of Dorian art. By the reflections that these aroused in the Attic sculptor, those r retained him on a dangerous slope, they allowed him to correct his route, as sailors say.

About the time of the Median wars, statuary at Athens still seems to hesitate between the imitation of the two styles, Ionian and Dorian, whose influence it has felt; but it creates and develops among this people, which seemed at that moment t the favorite of fortune, in conditions that will soon allow it to make a desisive step and to fully display its originality. Not that its imagination failed because a profound change occurred from one day to the morrow in the life of Attic art, in the choice of themes that it pleased to treat and in the methods that it used. No more in letters and arts than in the matter of politics and of social evolution, human affairs are not

suited bn those abrupt repressions. Where Athens was finally released from all anxiety, undertaking to restore the ruins w which the Persian invasion had made in its Acropolis and all around the sacred rock, when it labored to restore the destroyed images of its gods and heros, when in the treasury that it erected at Delphi, it attempted to represent under traits borrowed from the national myths, the victories that it had just won over barbarism, it addressed itself to artists already known for those urgent tasks. Of the sculptors employed by the city, the oldest had learned their profession in the last years of pisistratus, or at least under the rule of Hipparchus and Hippias. We know this for Critios and Nesiotes. By dedications collected in the rubbish on the Acropolis, we learn that they had already produced much, before the city was sacked by Mardonius; now to them was entrusted after the territory was freed, the care of replacing the two statues of Harmodius and of Aristogiton, works of Antenor, that had taken the road to Susa. T The case must have been the same for many other artists, and all of them, Critios and Nesiotes like their rivals now forgotten, could not have modified their habits of work aod procedures in execution, in the course of two campaigns, in which all the citizens paid with their persons, served on the fleet or in the army, instead of handling the roughing tool and chisel.

Athens, whose initiative decided the final success in the great duel of Europe and Asia, is however no longer the same as when a little earlier it succeeded in relieving itself from its tyrants only by the disagreement of the two kings of Sparta. From the day of Marathon, a vague presentiment of the high destinies awaiting it could be aroused in the thoughts of its statesmen; but when by the fault of Pausanias, Sparta lost the lead in the operations, and the vessels of Athens and its allies went to free the Greek cities of Ionia, those hopes gave place to thoughtful ambition, which believed itself sure of t the future. With its passionate vivacity, this people did not delay to seize the directing ideas of the politics, whose main lines were thenchforth fixed in the minds of its chiefs; it a associated itself heartily with them, and to hasten the realization, it spared neither trouble not its blood. Thus was established in all minds the conception of the rule of Athens that

Thucydides had explained in the funeral oration that he placed under the name of Pericles. Henceforth is no son of this glorious city, who does not believe himself superior to the other Greeks, and who to impose on them the supremacy of Athens, counts on his own energy and the skill of its generals, on the wisdom of its counselors, and on the creative powers of its poets and artists. Everywhere is the same pride and confidence, in the oarsman and the soldier, as in the general that commands the fleets and armies of the republic, as well in the simple citizen as in the orator, who in the assembly or at the funeral of the soldiers that died for the country, speaks to his auditors of their duties and opens to them vast views of a more b brilliant future. The Median wars impressed on Athenian souls the shock which excited and even exalted all its faculties. H How could also the arts of relief not feel the abrupt reaction from that disturbance and from those profound vibrations of i innate forces? Masterpieces will only appear thirty or forty years later in the Athens of Pericles; but already that of Aristides, of Themistocles and of Cimon prepared to produce them; it made the framework, sought the types and sketched the forms. From certain marbles that certainly appear to have been sculptured soon after the Athenians had returned to their burned c city, already exhale the exquisite fragrance of increasing perfection.

Additions and Corrections.

Page 21. According to the brief report published in Arch. Anzeiger of 1902 by Wiegand (p. 147, 155), the German excavations do not seem to have found any trace of the most ancient wall of Miletus, or that which resisted the assaults of the Lydians. The oldest wall of which they found some traces has no archaic character.

Page 144. The ancients knew very well how sculpture began. They said that Daedalus invented the art of working wood, then the saw, paring knife, plumb line, auger, glue and fish glue. (Pliny. H.N.VII, 57,7). These tools are those of the joiner.

Page 159. In Crete in the course of the Mycenaean age, the sculptor made frequent use of gypsum or plaster. It does not appear that the artists of the archaic period worked in that material, no more in Asian than in European Greece; with all the varieties of limestone supplied to them by the Greek mountains, they had only the embarrassment of choice.

Page 300. No. 1. Homolle has changed his opinion; he ranges himself now with those that contest the attribution of the statuary of the base in question. "I am now convinced," he writes, "that the winged figure from Delos must be separated from the base that bears the signature of Archermos, which belonged to the old temple of Artemis, and which played the part of an acroteria on it." (B. C. H. 1901.p.498. Note 1).

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Page. 474. line 4. Instead of Cnior, read Caios.

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